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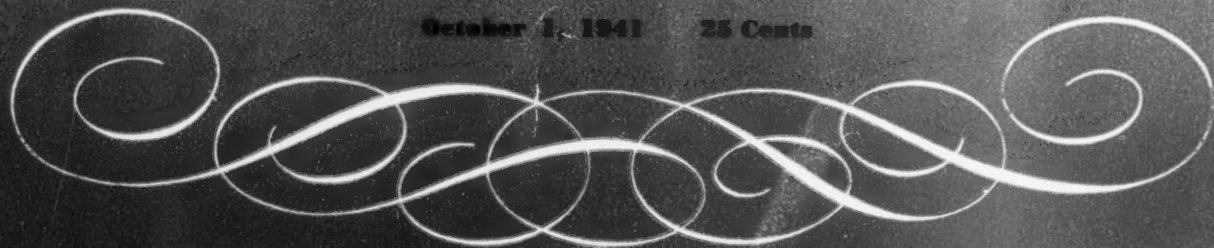
THE *Art Digest*



Advice to a Young Artist: Dancer

Page 12

October 1, 1941 25 Cents



THE NEWS AND OPINION OF THE ART WORLD



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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Sixteenth Volume

WITH this number, the DIGEST returns to its fortnightly schedule, and begins its 16th year of publication. Since 1926 it has lived through good times and bad, through wars, depressions and social revolution, partly because it had the loyalty of its readers behind it and partly because, year after year, the DIGEST has continued to live up to its reputation as the most complete and most current news magazine of art in America. Though it has changed typographical dress from time to time, its editors have never forgotten its founding editorial ideals. Thirteen thousand readers now depend on the DIGEST as their main source of art news.

As the new art season opens, it is pleasant to report that all signs, despite the war, point to the most successful one in the past ten. The dealers of 57th Street, who manage with adroit touch to keep an ethereal digit on the pulse of the art mart, scan the horizon with unusual optimism. And what is most comforting is that their's is a quiet confidence, with none of the potential hysteria or whistle-past-the-graveyard of other years. After all, it stands to reason that some small fraction of the defense billions now inundating the nation from Washington will seep into art collecting.

As for the DIGEST, it has just experienced the best summer in its history. Circulation income for August showed an amazing increase of 43 per cent over August of last year; for September the percentage of increase was 22 per cent over 1940 (these figures may be checked at the DIGEST offices by anyone). Such a record is the best possible indication of a vital, growing publication, especially in view of the fact every dollar the DIGEST spends is *earned income*, making it impossible for us to finance flashy, expensive campaigns, which usually reap only a crop of short-term subscribers. With every sound publication, it's the renewal that counts.

During the new season, as with the preceding 15, you can expect to receive each 1st and 15th all the pertinent news of the art world—while it is still news, and untouched by personal bias or editorial dishonesty. No artist, no art dealer, will ever be able to buy any "publicity" whatsoever in DIGEST pages. And, despite the fact that the defense emergency has given excuse for a sharp rise in paper cost, there is no necessity for an increase in the subscription rate.

Art for Bombers

LAST ISSUE, I advanced the proposition that the U. S. recognize the De Gaulle faction as the true government of France and at the same time trade some long-range bombers to the Free Frenchmen for the French art masterpieces now on loan over here—something like the bases-for-destroyers deal with Britain. Typical of the adverse reaction was the following letter from Ralph Carson of New York City.

"The net of Mr. Boswell's suggestion seems to be that this country take advantage of the distressed condition of France in order to acquire the French paintings now temporarily in this country, which came here by loan from various French museums, partly to the New York World's Fair, partly by way of South America. The suggestion is that these paintings

be availed of as collateral for lend-lease aid to the De Gaulle group, and be retained here until payment of 'the debt of liberation.'

"While this may be an ingenious rationalization of the desire which our collectors must feel to acquire these masterpieces, it cannot possibly withstand any analysis as being consistent with what is referred to as our 'national honor.'

"While France was fighting for survival, this country in pursuance of its established neutrality policy did nothing to aid what is now coming to be perceived as our own cause. Now that France is a 'proud but beaten nation' (to use Mr. Boswell's language), it seems more than a little dishonorable to use our contribution toward restoring the balance as a means of acquiring treasures of art which we ourselves have not been able to produce.

"Downright 'Napoleonic art theft' (again to use Mr. Boswell's language) would be a more palatable performance, since it would have the virtues of directness and of intellectual, if not moral, honesty. The hypocrisy of the device suggested is certainly not in the spirit of artistic production which your review has always encouraged."

While I have no intention of turning the DIGEST into a political journal, I would like to try to answer Mr. Carson. If anything, my proposition is as direct as any straight business deal can be. It is not our fault that at present the bombers are worth more to the future of France than the paintings, and if they aid in making all Frenchmen free again they will have more than repaid the country of their creation.

If there is any hypocrisy involved, it is on the part of the Roosevelt Administration in continuing to recognize Hitler's mouthpiece, Petain, while spending billions to aid democracy from Burma Road to Suez. True, the paintings are over here for safe-keeping, but so were the German and Italian ships the Government recently took over. Remember, in the last war, Wilson went in with "clean hands" and came out without any pockets in which to put them, minus, also, all international respect. Surely, no one would deny the American taxpayer something more than the rather abstract satisfaction of bailing civilization out of hock every twenty years.

I maintain that my suggestion is honest, rational and practical. It is not a matter of taking advantage of France, but of helping her rejoin the family of democracy. And the artists who painted those masterpieces would be proud of their posthumous assistance.

Painters Without Pigment

BECAUSE of the Government's program of "priorities" for defense materials, a desperate situation is developing for American artists and art schools. Fourteen pigments indispensable to the pursuit of the artist's craft—for example, titanium white, the cadmiums, cobalt blue, cerulean blue and the chromium oxides—have been virtually confiscated.

This is a case of unwise or over zealous government action. Compared with the needs for defense, the quantity of these pigments used by all the nation's artists is negligible, but compared with the needs of American culture their elimination looms as a major tragedy. While I am admittedly prejudiced on the side of the artist in any trouble, I feel qualified to doubt that the small advantage gained by confiscating the 14 pigments will not compensate even to a small degree for the suffering it will cause to the nation's artists. Uncle Sam might as well take away all the carpenters' saws to save steel, as rob the artist of his essential tools.

So far two art organizations—the American Artists Professional League and the Rockport Art Association—have protested to Washington. I cannot too strongly urge that all other art organizations and all individual artists take similar action by writing to Leon Henderson, Director of Price Administration, Washington, D. C.

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THE READERS COMMENT

All But the Artists

SIR: In my locality hundreds of millions of dollars are being spent in defense activities. Everybody is making more money than he has ever made before—except, of course, the artist. He is affected by the almost universal prosperity, only inversely. Not only are the workers counting their weekly take in three figures, but every businessman is realizing the height of his ambition, and salaried men in defense projects are enjoying the spree. They all spend enough on pleasures and rank luxuries to almost keep an artist alive.

Between these non- and pseudo-cultural brackets are the people of meager incomes who really like art, literature and music. Now and a faraway then I sell the latter class \$5 or \$10 worth of my art.

The relatively long established rich have long ago art-furnished their homes, almost without exception, with gim-crack reproduced paintings. Tell 'em this stuff stinks and why not be more up-to-date with their pictures, and you'll get the bum's rush.

I suspect the reason Mr. Tolegian has made the grade where he is, is that his farmers, miners and cowhands just don't care a full grown damn what the fashion dopes in New York do or say, and they do not kiss their pennies before they part with them.

—J. J. LANKES, Hilton Village, Va.

Easier to Damn than Praise

SIR: Clifford Silsby's remarks regarding what is wrong with art, printed in The Readers Comment column of the Sept. 1st DIGEST, remind me of an incident that occurred during my first few weeks at an art school.

Being a complete neophyte in the art world, I listened with awe to the wonderfully glib bull sessions of the older students as they dissected the painting of every artist in the country. After several weeks of just listening, I remarked that they had torn apart everybody in sight, showing just what was wrong, but, please sir, tell me someone whose painting you do like. The effect of this was remarkable: a wave of bewilderment swept the entire group. Glibness gone, several individuals timidly and tentatively suggested one or two names, only to be shouted down by the others. No one ever told me of any artist whose work he liked.

I'm sure various conclusions can be reached from this, but the one that comes to mind at the moment is: *It's much easier to damn critically than to praise critically.*

—ALONZO M. LANSFORD,
Director, Telfair Academy.

Trustees, Not Jurors

SIR: We were all most appreciative of the fine notice in the DIGEST of our 20th International Watercolor Exhibition. I would, however, like to clarify one point. The Watson F. Blair Prizes were awarded not by the Jury of Selection but by the Trustees' Committee on Painting and Sculpture, since the Blair Fund specifies that the museum committee make these awards. Our present Committee on Painting and Sculpture consists of: Charles H. Worcester, Chauncey McCormick, Percy B. Eckhart, John A. Holabird, Frederic C. Bartlett, Max Epstein and Walter S. Brewster.

—DANIEL CATTON RICH,
Director, Art Institute of Chicago.

Helen Bonnell; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

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The Art Digest

THE Art Digest

October 1, 1941

Peyton Boswell, Jr., Editor
Joseph Luyber, Adv. Manager

Frank Caspers, Managing Editor
Helen Boswell, Associate Editor

George Sciacca, Adv. Assistant
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Portrait of Fred Nagler: FREDERIC TAUBES



After the Rain: KARL ZERBE

Addison Asks: "What Effect Will Europe's Upheaval Have on U. S. Art?"

SCIENCE, which in shrinking the world intensified the criss-cross pattern of inter-nation influences, now has an ally in Europe's Nazi-instigated upheaval.

The Nazi explosion set off a new westward flow of people, among them creative talents off Europe's top-most layer. These men, now working in America, represent an influx of European talent more concentrated than at any time in the past. They are inevitably, therefore, one of the major influences recently injected into the body of American art.

What will be the effect of this cultural invasion? What kind of coloration will it cause to seep into U. S. art?

To answer these and kindred queries, the Addison Gallery of American art, located at Phillips Academy, Andover, Mass., has assembled an exhibition which may throw light on this significant straw in the art-trend wind. Believing that of all the lately arrived European artists, those now teaching will most vitally effect not only today's but also tomorrow's art, the gallery limited its show to canvases by teacher-artists, some of whom, however, crossed the Atlantic before Hitler came to power. The exhibition's title: "European Artists Teaching in America." Its dates: through Nov. 9.

Though by no means inclusive, the show constitutes a sampling of this new wedge entering American art. It in effect prescinds a section from the whole wedge, holds it up for scrutiny.

If the Addison Gallery's selection is

typical (and it makes no such claim), the strongest current flows, as one might expect, from Germany, where the structure of art has suffered the most complete collapse. Six of the 14 artists are German: Josef Albers, Annot, Werner Drewes, George Grosz, Rudolf Jacobi and Karl Zerbe. Of the two Austrians in the group—Herbert Bayer and Frederic Taubes—the former was linked intimately with German art; likewise, of the two Hungarians—Moholy-Nagy and Zoltan Sepeshy—the former was associated with the German school. There is one Englishman, Stanley W. Hayter, who was of the Paris scene rather than that of London; one Swiss, Kurt Seligmann, who, like Hayter, partook more of Paris life than that of his native land, and one Russian, Simka Simkhovitch. France is represented by only one exhibitor, Amedee Ozenfant.

"The most obvious feature of the exhibition," Director Bartlett H. Hayes, Jr., of the gallery states, "is the wide

variety of creative attitudes it displays. Almost every picture is painted in a completely different style. If these may be taken as fair samples of the general artistic influence from over seas, it is fairly evident that no single style or doctrine is being imposed on the American student."

These individualistic painters, however, tip the scales heavily in favor of progressive modernism. There is not an academic artist among them. Closest to conservative is the art of Taubes, Simkhovitch and Sepeshy, all three of whom have, since coming to America, removed semi-abstract pattern from their vision and have, instead, looked sharper at nature, painted it more accurately. Between this moderate modernism and that of the more extreme exhibitors fall the semi-abstract realism of Annot and Jacobi, and the highly individual, viscous reality of the latest landscapes by George Grosz, whose eye for caricature and satire lost its bite with his removal to this country.

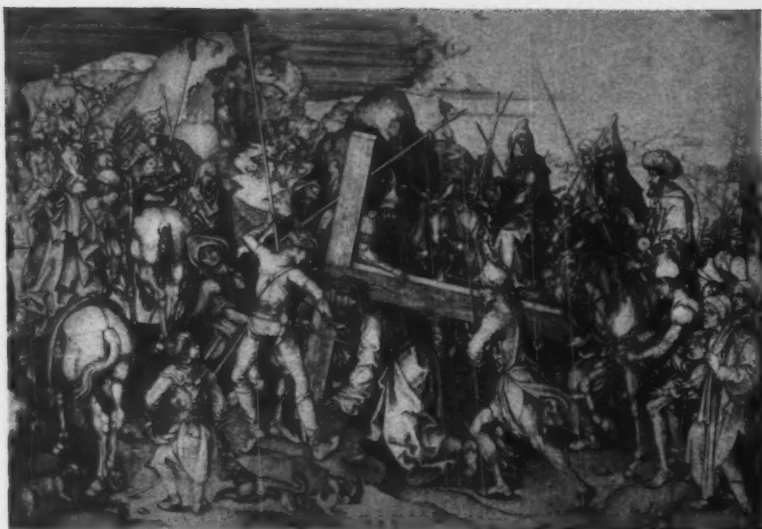
At the other end of the aesthetic scale are the precise non-objectivism of Albers and Moholy-Nagy, the energy-charged non-objective art of Hayter, the abstract art of Drewes, the abstract-naturalism of Zerbe, the purism of Ozenfant and the surrealism of Seligmann and Bayer.

Though these modern modes of expression spring from minds that are exploring relatively uncharted non-academic trails, they do not necessarily

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Christ Bearing His Cross: SCHONGAUER

Herbert Greer French Prints Exhibited

IN AT LEAST three distinct fields the name of Herbert Greer French appears near the top of the list. In business Mr. French is vice-president of huge, liberal-policied Proctor & Gamble Company; as a collector he is known internationally for the connoisseurship that helped him assemble one of the world's most respected private print collections; as art patron and public-spirited citizen he serves as president of Cincinnati's Institute of Fine Arts, as trustee of the Taft Memorial Fund, and as trustee and Curator of Prints at the Cincinnati Art Museum.

This month two of these fields of activity merge to provide the Cincinnati Museum with one of the rare exhibitions of a large selection of prints from the French collection.

Until Nov. 2nd, 236 works, comprising, according to Director Walter H. Siple, "the most outstanding exhibition of prints the museum has ever assembled," will remain on view, tracing the development of the print media from the 15th through the 18th centuries.

"Every item is important, many are exceedingly rare, and some are unique," Director Siple writes, explaining the noted collector's attributes by stating that Mr. French "has the rare gift of combining the scholarly with the aesthetic approach and has always demanded the best when adding to his collection."

Besides the aesthetic perfection and historic value of the exhibits, many of them enjoy the added distinction of having been owned by such other-era collectors as King Louis-Phillippe of France; Friedrich August II, King of Saxony; Prince Metternich of Austria, and the two artists, Sir Joshua Reynolds and Sir Peter Lely.

The show opens in the 15th century when paper, which had been a Chinese secret for hundreds of years, first came into general use in Europe, making low-cost reproduction possible. With the newly travel-and-trade enlightened people, printmaking became a vastly popular art, reflecting through the almost total restriction to religious subjects the populace's absorption with the

Church, and through their use of prints, the extent of their popularity. (These 15th century works were pasted in traveling cases, trunks, on doors and in books; they were also used for playing-cards and served as souvenirs like present-day postcards.)

Among those on view is a unique print—the only known impression from the plate—titled *Gossip During the Celebration of Mass*, an anonymous dotted work of German origin, dated about 1480. Of related date is Pollaiuolo's famous and much sought after *Battle of Maked Men* and rare engravings by other Italian, German and Flemish masters, many of them anonymous, some, such as the Master E. S., Master B. x. G., known only by their initials, and others famous: Andrea Mantegna (three exhibits), Martin Schongauer (10 exhibits including *Christ Bearing His Cross*), and Mair von Landshut.

By the 16th century prints had passed out of the experimental stage, had so gained in prestige that emperors bought them. Here the emphasis shifted northward. The exhibition is rich in examples by Altdorfer, Cranach, Van Leyden, Hirschvogel and Dürer, who has a separate gallery filled with 28 engravings and 15 woodcuts.

During the 17th century, men still further north carried the print medium on, particularly Rembrandt, whose mastery of etching raised the art to the heights. He is represented with superb examples, along with Bol, Van Ostade, Seghers, Van Dyck, Rubens, Callot, Claude Lorrain and Nanteuil.

English painters were a major feature of 18th century art, and their position is bountifully reflected in the host of prints of the period which reproduce, in mezzotint, the works of Lawrence, Reynolds, Gainsborough and Romney. Similarly in France it was the prominent painters—Boucher, Fragonard, LeBrun, Lancret—who dominated contemporary printmaking, as they dominate the last phase of this exhibition, through reproductions (engravings printed in color) of their works.

The show, in effect, leads its visitors down the corridors of print history.

Odds: 4,000 to 1

THE DIGEST's last issue reported the destruction by fire of three old master paintings. This issue there's an opposite report: the reappearance of a lost old master.

The old canvas appeared two years ago in a Los Angeles book shop. Edward Washer, now a WPA clerk, then unemployed, saw it, out-bid another amateur collector, borrowed \$25 and bought it. This year, having saved his WPA money, he took it to Ferdinand Terret, a Los Angeles restorer. Terret cleaned the canvas and recognizing it as an old one, hazarded the guess that it might have come from the brush of Tiepolo, the 18th century Italian.

The restorer's hunch, according to a recent dispatch in the *New York Times*, was substantiated by W. A. Valentiner, director of the Detroit Institute of Art, who proclaimed it "a rare work of Giovanni Battista Tiepolo," and declared it was "a work which was exhibited in 1938 in the Philip Hofer collection in New York."

Newspapers promptly valued Mr. Washer's one-picture collection at \$100,000, which, if the owner can collect, means that his \$25 investment paid off at 4,000 to 1.

Group Announces Two Books

The American Artists Group, which has published books dealing with the lives and work of John Sloan, Louis Eilshemius, Guy Pene du Bois and Jerome Myers, announces two additional volumes, to be issued this fall: *The Growth of an American Artist*, by Harry Wickes, and *John Stewart Curry and His Work*, by Laurence E. Schmeckebier.

The first volume, an autobiography, presents the author as draftsman, printmaker and sculptor, and should do much to widen his audience. Wickes, known usually as an artist's artist, is a forceful thinker well grounded in art practice and theory. Laurence Schmeckebier, author of the *Curry biography*, is a professor in the University of Minnesota's art department and author of several works including *Modern Mexican Art*. His book, the publishers announce, will contain a "panorama of reproductions in full color."

Sculpture in Fordham Celebration

A seven-foot tall plaque, topped by a ram in semi-relief, was unveiled as part of Fordham University's recent centenary celebration. Given to the school by its Class of 1941, the ram, (Fordham's mascot), was executed by Pietro Montana.

New Art Annual Out This Year

The American Federation of Arts, Washington, is this year publishing another volume in its valuable American Art Annual series. Publication date is November; size 700 pages.

Gift Made to Rochester Gallery

The Rochester (N. Y.) Memorial Art Gallery received from R. T. Miller, Jr., a gift of \$25,000. A portion of the donation, *Museum News* says, is to be used to acquire American furniture of the Classical Revival period, the remainder to buy early paintings.

The Art Digest

Herr Rembrandt?

A REPORT in the *Netherlands News*, published by the Netherlands Information Bureau in New York, states that the "German motion picture concern Terra is planning to make a film of Rembrandt's life. All key roles are to be played by German actors. . . . The entire dialogue will be in German."

Explains the *Netherlands News*: "This is apparently the next step in the annexation of Rembrandt by the Germans as a 'protagonist of German culture.' On July 15, J. Goedewaagen, Dutch Nazi head of the Department of Culture and Public Enlightenment, bluntly declared his approval of Rembrandt's 'annexation' by saying that Rembrandt was a 'Germanic artist' and that his work was 'barbaric,' the latter description being considered praise, because 'barbarism is the German nature.'"

C. J. Bulliet in the *Chicago News* points out further that the German actor Ewald Balzer will play the title rôle, with Hilde Krahl portraying Saskia, Rembrandt's first wife. Bulliet then poses a question that may yet perplex the race-conscious Nazis. Is Herr Goedewaagen sure, Bulliet asks, "that the rôle of Saskia will not contaminate Fraulein Krahl, to say nothing of the Nazi youths and maidens who will see the picture? For Saskia was the daughter of an Amsterdam diamond merchant—and Amsterdam diamond merchants of the period were apt to be Jews, frank or camouflaged. Besides, Saskia was model for one version of Rembrandt's *Jewish Bride*."

Barbizon-Plaza Shows Group

Six men make an appearance at the Barbizon-Plaza Art Gallery, New York, with a mixed selection of boats, leafy landscapes, flowers and arranged compositions. Breaking into the rather conservative pattern set by David Jacobson, T. Oscar Maine, Edward Tilquist, John Thomason, and Arthur Tlignier is a new talent, Oscar Weidhaas.

Weidhaas has fun painting and is not against laughing pigmentally at the things that strike his fancy, like *Zoolatry* (even framed with cage bars). This intriguing work shows how Weidhaas looks at zoo visitors while the visitors are looking at the animals. Then there are the rhapsodical *Boogy Woogy* and an amusing downward slant of two Plaza hansom cabs.

WPA Muralists Exhibit

Muralists attached to Chicago's WPA Art-Craft Project are, until Oct. 15, showing sketches and mural designs at the South Side Community Art Center in that city. The designs are for projects to be executed in most of the accepted mural media.

Edgar Britton, mural division supervisor, points out in connection with the show that more than 500 murals for local public buildings have already been completed in the Chicago area. "That mural painting has come once again to play an important note in the cultural life of the community," Britton states, "is demonstrated by this and by the fact that the mural division has never been able to satisfy the demands made upon it by the community."



Carlotta: RICHARD MUNSELL

East-West Critics Disagree on Munsell

THE TWO COASTS are this month, in two instances at least, exchanging talents and, inadvertently, turning in a comparative study of East and West criticism. Clemens, who won kudos in the East, is repeating in the West (see page 9); Richard Munsell, who has won the highest of praise in California, is, until Oct. 4, making his one-man Eastern debut (at the Associated American Artists Galleries in New York), but unlike Clemens, he has not met with equal critical praise in his new exhibition arena.

Given over mostly to exquisitely painted young women, Munsell's show includes *Before the Mirror*, reproduced in the Dec. 15, 1939, *DIGEST* and characterized by Arthur Millier of the *Los Angeles Times* as "one of the most remarkable figures ever painted here." Millier found in it qualities "which spell a great future in the art of painting," but New York critics were not equally stirred by this exhibit. Without exception, however, they did praise Munsell's sure command of his medium, his deft brushwork.

Typical reaction was that of Carlyle Burrows of the *Herald-Tribune*. "The honors for Mr. Munsell," Burrows wrote, "all seem attributable to his manual skill. He is a very adroit painter, a free technician who can toss off a figure with a good deal of sureness, but with more evidences of ease than of depth and vitality."

There is no monotony in Munsell's exhibition, for the artist ranges over the entire width of the technical keyboard from the minute precision of his miniature-like *House Painter* to the vigorous-

ly brushed, forceful orchestration of anatomic elements in his *Carlotta*, reproduced above. Munsell handles light like a seasoned stage manager, is as much at home in landscape (witness his *Dry Ring Bed*, a favorite of Howard Devree of the *New York Times*) as in figure work and catches flesh tones with something of virtuosity.

He is, in short, possessor of technical equipment unusual in a first New York exhibitor. On the firm foundation already laid down, Munsell gives promise of building a career of major stature.

Louise Nevelson's Debut

Louise Nevelson, one time assistant to muralist Diego Rivera, is having her first New York exhibition of sculpture at the Nierendorf Galleries. Miss Nevelson cuts and slashes into her creations as though she were modelling toy houses, and the result is well balanced, bulkily constructed and stylized art. Combined with balance is a certain whimsy as found in the studies of chiseled cats with red and green thumb tack eyes.

"They're rather difficult to describe," begins Emily Genauer in her *New York World-Telegram* review. "Completely personal and original, they give one something of the feeling one gets studying a Frank Lloyd Wright house. There are the same severity, the same feeling of intersecting planes, the same emphasis on mass, the same broad, horizontal feeling. For all their rigidity, however, they are full of the suggestion of flux and movement, as, one might say, a coiled spring would be."



Siesta: WILLIAM M. McVEY. Awarded Top Prize

Los Angeles Fair Features Living Sculpture

IN 1937 the Los Angeles County Fair Association began making contemporary American art one of its special concerns. Since then, the Los Angeles fairs, held annually in Pomona, have featured exhibitions of real national interest and, through a system of purchase prize awards, have built up an excellent permanent collection. Directed by Millard Sheets, the exhibitions have demonstrated their importance by attracting, during their limited runs, more than 700,000 visitors.

The Los Angeles Fair this year (Sept. 12-28), was devoted primarily to American sculpture and drew entries from every section of the country. Archibald Garner, Charles Lawler, George Stanley and Albert Stewart passed on all submissions, admitted 63 exhibits to the

show. These were in turn studied by Roland McKinney, Donald Hord and Ralph Stackpole who, as the jury of award, named William M. McVey's carved *Siesta* the \$400 purchase prize winner.

Other awards were: second \$250 purchase prize to Albert Stewart for his *Mountain Goat*; third \$250 purchase prize to Carroll Barnes for *Polar Bears*, carved in lucite; fourth purchase prize, \$200, to Betty Davenport for her *Bear and Cub*. Honorable mention went to Lillian S. Saarinen for her glazed terra cotta *Mammoth*.

Supplementing the sculpture display were a retrospective exhibition of California painting from William Keith, who worked in the 70s, to today's moderns, and a display of architecture, featuring eight California designers.

Polar Bears: CARROLL BARNES. Carved in Lucite



Vigevano's First Year

SINCE opening in Los Angeles a year ago, the James Vigevano Galleries have brought to California a steady series of top-flight exhibitions, including one-man shows by Utrillo, Vlaminck and Chagall, and a group show of 17th century Dutchmen. Closed on Sept. 21 was a joint show by Painter Max Band and Sculptor Leon Sauter.

Band, described by Arthur Millier of the *Los Angeles Times*, as "one of the best European painters to settle here," showed flower pieces and still lifes, notable, according to Millier, for their "rich sensuous color" and "fine taste." Sauter, formerly a California WPA artist, showed a small group of sculpture heads. *Don Quixote* and *Sancho Panza* were characterized as "outstanding" by Alma May Cook of the *Herald and Express*. "The artist," she wrote, "gives some honest, down to earth good humor along with workmanship that is superb in its combination of finished and unfinished surfaces."

By way of celebrating the first anniversary of his Los Angeles gallery, Director James Vigevano has arranged for October an exhibition called "Small Paintings by Great Masters." Included are canvases by Renoir, Boudin, Corot, Manet, Cranach, and Holbein.

Watercolor Society's 21st Show

The California Watercolor Society, now organizing its 21st annual exhibition, is assembling, at the same time and with the same jury of selection, its 8th annual traveling show. The combined exhibitions, which will be shown in San Francisco from Nov. 18 to Dec. 9, in Los Angeles from Jan. 9 to Feb. 22 and later in Santa Barbara, are open to all watercolorists who pay membership fees to the Society (there are no residence restrictions).

Watercolors, gouaches and pastels are eligible. All will be passed upon by a Los Angeles jury chaired by Barse Miller and comprising Loren Barton, Joan Brandt, Katharine Skeele, Jade Fon, George Samerjan and Roland McKinney, and by a San Francisco jury (also chaired by Barse Miller) comprising Dong Kingman, Josephine Koppenhaver, James Patrick and Grace L. McCann Morley. Serving on the jury of awards are George Biddle, Standish Backus, Jr., Grace L. McCann Morley, Donald J. Bear, Nicolas Brigante and George Samerjan. Prospective exhibitors will find additional data in the *Digest's* "Where to Show" column.

Scenes of Early California

William Alexander Bailey, Los Angeles painter, is, through the early part of October, exhibiting 26 canvases at the Frances Webb Galleries in that city. The exhibits deal mostly with early California subjects.

Kansas-born, Bailey established a firm reputation in his home state before journeying to California. Among his most important commissions were those for four murals in the Music Hall of Kansas City's \$6,500,000 Municipal Auditorium and two murals in the American Indian Room of the William Rockhill Nelson Gallery.

Dali Out West

SALVADOR DALI, painter and publicist, is, until Oct. 5, holding forth surrealistically at the Dalzell Hatfield Galleries in Los Angeles. The exquisitely painted canvases, many of which were shown previously in New York, drew this enlightened comment from Elaine St. Maur of the *Examiner*:

"Remember when you were a tyke and your imagination kept running away with you, and the outlines of cliffs, or clouds or shadows always looked like something—a bear, an ogre, or a witch or a gnome? Salvador Dali seems to be still having the same trouble. Only it has become aggravated, agitated and sophisticated." Miss St. Maur's reaction to Dali's show fits into the standard pattern: "... you can't deny the fact that the man is a master technician. He works with the preciseness and exactitude of a miniaturist... You can't deny a sense of humor, along with his Freudian tendencies..."

[Ed.: You can't deny that a Dali show is worth a visit.]

Mills in 90th Year

As part of its 90th anniversary year celebration, Mills College in California is exhibiting, through October, a show of 19th and 20th century works, all drawn from the college's excellent permanent collection. Especially rich in graphic art, the collection has yielded to the show a notable group of prints and drawings by such masters as Toulouse-Lautrec, Maillol, Manet, Picasso, Corot, Braque, and Leger of France; Munch, Barlach, Kolbe, Kollwitz, Nolde and Klee of Germany and Scandinavia.

The American watercolor section of the show ranges from important Winslow Homers to contemporary Californians, including Millard Sheets, Dong Kingman, Nepote and Tom Lewis. A third gallery is given over to exhibits tracing the growth of California landscape painting.

Venturi Gets U. C. Chair

Lionello Venturi, noted writer and authority on old and modern art, has been appointed to the Chair of Italian Culture at the University of California. This post, established in 1928 and financed by Bay region Italians, has been unoccupied since 1931.

Venturi, who has been writing and lecturing at Eastern universities since 1939, will begin the Fall semester with two courses, one on Florentine art of the 15th century and the other on Venetian painting of the 16th century.

California Views Tolegian

Manuel Tolegian, many times a New York exhibitor, was during September accorded his first one-man exhibition in his native California. Held at the Crocker Art Gallery, Sacramento, the watercolors and oils on view were selected from the artist's last New York show (*THE ART DIGEST*, March 1, 1941).

Tolegian's Crocker exhibits, now en route to San Francisco, will be shown for one month, from Oct. 15 to Nov. 15, at the Palace of the Legion of Honor.



Rainy Day: PAUL LEWIS CLEMENS

Clemens Repeats Eastern Success in the West

FOUR YEARS AGO Paul Lewis Clemens, then utterly unheralded, burst upon the New York scene and scored a success with critics and public alike (20 exhibits were sold). This month, now nationally known, he is repeating this performance on the West Coast where, until Oct. 14, his new canvases and drawings are on view at the Frank Perls Gallery in Hollywood (see cut above).

His success with the cinema capital's public is attested by the six sales made on the show's opening day and by the list of notables whose portraits grace the gallery walls: Ann Sothorn, John Barrymore, Virginia Cherril, William Haines, Mrs. Stanley N. Barbee, Mrs. Mervin LeRoy and Greer Garson.

The critics were nice, too. Herman Reuter of the Hollywood *Citizen-News* wrote that "Clemens' paintings have charm, of the valid kind that has nothing to do with syrupy sentiment, but stands on its own feet and makes friends through forthrightness of conception and workmanship... Fine workmanship abounds in this exhibition."

Alma Cook of the Los Angeles *Herald-Express* reported that "this painter, young in years, has a splendid technical ability and controls his color with a master hand and his portrait studies are among the best of his works... Several of the drawings demonstrate the fundamentally worthwhile qualities of the work of this artist."

Arthur Millier of the Los Angeles *Times* paid tribute to Clemens' color and atmosphere, his "mastery of draw-

ing and his power to construct convincing form." Analyzing the exhibition further, Millier wrote that "Clemens' heroes are in the baroque line of Rubens, Fragonard and Renoir modified by Degas. In this tradition he works freely and personally. So it is natural that he loves beautiful color, sensuous textures, rosy skin and glowing light and paints them well."

"But he also has humor... and responds to pathos and tragedy."

"In short, this 29-year-old artist has a thorough equipment with which to make his name count in the history of American art."

West Meets East

The West is meeting the East at the San Diego Fine Arts Gallery in California where, during October, New England oils and watercolors by Charles A. Aiken are on view. An artist who knows New England intimately, Aiken imbues his canvases with the very essence of the quiet, rugged spirit that is that region's dominant characteristic.

Among his oils now on the West Coast are *New England Village*, a sturdy, sun bathed canvas reproduced in the Jan. 1, 1941 *Digest*, when it was shown in Aiken's last New York exhibition, and *Bridal Wreath*, in which fresh white blossoms gleam against the deep green of foliage. Other flower pieces add distinction to the watercolor section, notably *Rhododendron*, *Cineraria* and *Tawny Chrysanthemums*—all of them bright, luminous and sparkling with life.



Fifth Avenue Critics, 1905: JOHN SLOAN

Santa Fe Stages Impressive Fiesta Exhibition

Santa Fe, with its perfect climate and charming old-world atmosphere, has for many years ranked as one of the nation's most productive art colonies—there is something in the air, perhaps, that makes artists work at their individual best. And then each September the artists, in the popular "Fiesta Show," present the results of their labors for public viewing. The editor, who spent two years in Santa Fe, desired a first-hand account of this year's show and invited Dorothy B. Hughes, well known short story writer and music critic, to give her reactions.

By Dorothy B. Hughes

It would take many visits to actually absorb a show of the size of the 28th Annual Exhibition of Painters and Sculptors of the Southwest, better known as the Fiesta Show, which ran through September at the gallery of the School of American Research and Museum of New Mexico. There was no lack of variety, as could be expected with 249 entries representing more than 150 artists. As always the show was democratic, great names hanging next to unknowns, splendid canvases mingling with such oddities as paintings in twigs and in yarns and paintings on glass, these latter quite charming and certainly vivid and decorative. Peacock pie was happily in the minority, however; for the most part there was sound painting, ranging from the conventional to the abstract.

Included also was a fine representation of Indian paintings by Pop-Chalee, Ma-Pe-Wi, Ben Quintana, Theodore Suina, Pablita Velarde, with two exceptionally vigorous perpendicular designs by Quincey Tahoma. Yukio Tashiro, Japanese artist, in two exquisite watercolors on silk pointed the anthropological alignment of the Indian and the Oriental art.

The important southwestern artists,

those whose reputations are national as well as regional, were represented with outstanding canvases. There was John Sloan's rich and witty *Fifth Avenue Critics, 1905*, Randall Davey's lusty *Goose Hunters* (National Academy prize winner of 1938); E. L. Blumenschein's study in horizontals, *Box Cars and Railroad Trains*; Kenneth Adams's sensitive portrait, *Victoria*; Jozef Bakos's richly sombre New Mexico church; O. E. Berninghaus's *Taos Landscape*; Mary Green Blumenschein's *Acoma Legend*; Bert G. Phillips's *Corn Maidens*; Dorothy Brett's *Indian Composition*; Fremont Ellis's *Landscape—Spring*; Joseph Fleck's *Two Spanish Musicians*; Sheldon Parson's *Storm Over Circle Drive*; Carl Redin's *Moonlight*; Olive Rush's *The White Desert*; J. H. Sharp's *A Warrior—Firelight*; Will Shuster's beautiful study of whiteness against shadow, *Along the Rio Chama*; Theodore Van Soelen's *Sanctuary*; John Younghunter's *The Rainbow*, among others.

Also belonging in this group were Victor Higgins's modern watercolors and Albert H. Schmidt's exquisite pastel and a watercolor; Joseph Imhof's lithograph, *Taos Mother*, Raymond Jonson's abstraction, *Gustave Baumann's* woodcut as well as an amusing oil, *Interviewing the Grand Canyon*.

Among the younger artists' work which recurs to memory is the brilliant painting, *New Mexico Saint* by Henry Cady Wells; *Our Lady of Light* by Howard Schleeter, who has just been awarded the Mary Curtis Bok Foundation fellowship; Roberta Burbridge's *Madonna and Child*; the color and composition of Robert Lockard's *Blue and Green Composition* and Maurine Bush's *Jonquil*; Brooks Willis's memorable *Street Forms*; Gina Knee's successful impressionism in *Circus Memories*; Innocenzo Daraio's portrait of *Rebecca*, Louise Crow's vigorous portrait of a child; Harold E. Miller's *Burry's Place*; Edward

H. Bennett's still life; and Eliseo Rodriguez's crafty yet frightened Indian.

Outstanding among the sculpture was Allan Clark's silvered bronze figure *Yang Kwei Fei*, and a ceramic cast, *Woman and Falcon* by Bernard Frazier. Vigorous and beautiful were smaller pieces by Eugenie Shonnard, Mary Bird Kittredge, Claire Dieman, Patricia Luginbuhl Sahd, Giorgio and Yolande Bel-loli, among others.

Regionalism was not overpowering in the exhibition. For one reason, with the variety of statement proffered, there could be no outstanding theme. For another, the artists of the Southwest seem now to be seeing beyond the obvious of pinon-studded mesa and mountain, golden aspens, cloud formations superimposed on static blue sky. The sombreness and depth of the land has crept into consciousness and with it the finer and more fluid detail.

Helck Breaks the Barrier

Peter Helck is the last exhibitor of the 1941 summer season at the jewelry store of Theodore A. Kohn & Son's, 608 Fifth Avenue, New York. Helck, double prize winner at the annual advertising art show last spring, has confined this exhibition (until Oct. 10) to train and railroad subjects. Here there are chugging antiques and swerving streamline engines, and here also may be found the proper dramatic slant Helck gives to most of his creations.

"Handling wash freely and fluently, he spiritedly conveys his impressions of these mechanisms in a most infectious manner," wrote Howard Devree in the *New York Times*. "Mr. Helck is one of those painters who has very effectively broken down the theoretical barrier between 'commercial' and 'fine' art as the present group of papers testifies. This is healthy, vitalized work of ability."

Portraits of Rooms

Elaine Drake's exhibition of "Room Portraits" at the No. 10 Gallery, New York, until Oct. 10, brings up the question of whether a room is as much a subject for painting as a plate of apples. True, the late Walter Gay was internationally known for his portraits of elegant rooms, but Miss Drake in her 36 watercolor interiors places fresh emphasis on rooms without people.

The interior decorator touch is probably too prominent, but there is a certain charm in some of the gayly colored rooms, such as the nostalgic *Wax Flowers and Parasol* and *Southern Accent in New York*. For the tired business girl there is *Silken Retreat*.

Artist Opens Own Gallery

Among the new galleries opening this season in New York is one which is the embodiment of a new idea. Puma, a young New York artist who formerly exhibited at the Bonestell Gallery, has opened his own gallery in West 56th Street. He will show only his own work, changing exhibitions at one or two-month intervals and presenting twice a year a survey of his latest production.

His initial exhibition, opening Oct. 2 and continuing through the month, is made up of drawings and watercolors, all in the very original vein of this progressive young modernist.

The Midtown Group

THE NEW fall exhibition at the Midtown Galleries reveals most of this progressive group striding ahead. Doris Rosenthal has a recent canvas of a trio of big-eyed Mexican boys painted in fresco tones of white, brown and orange. From her trip down south Minna Citron has brought back *The Magic Box*, a Tennessee Valley subject in which a group of Negroes are gathered around an outside electric meter; while Julien Binford follows through with another southern subject, a long armed preacher laying down the law of the Lord to his Negro followers.

Fletcher Martin departs from his robust horse and rider series and shows a lissome figure of a girl with mirror, portrayed with somber delicacy. A mystical mood is caught in William Palmer's rhythmic blue-green landscape with a cluster of horses nestled amid dark trees. Zoltan Sephesy is at his best in the winter scene *After Glow*, whereas Emlen Etting has painted his best portrait to date in the striking head of Andrew Dasburg.

Also well represented are Isaac Soy-er with a well composed figure of a heavy-limbed girl, Waldo Peirce with a breezy landscape, Jacob Getlar Smith with a warm-toned landscape *Muddy River* and Simka Simkhovitch with an unusually designed Greenwich Water-front.

Pictures for the Home

A few pleasant surprises are found in the fall exhibition of "Pictures for the Home" at the Estelle Newman Galleries, New York (until Oct. 11). If some of the pictures seem to be more appropriate for public exhibitions than the home, there is still a well balanced selection on view, beginning with the large *Europa and the Bull* by Leo Von Koenig, German artist who took Liebermann's place as head of the Secession Movement in Germany. This swirling green canvas is built up of sea and rocks with Europa, the white bull and a group of figures becoming a part of the rock formations.

Antonio Salemme, the sculptor who has turned to painting these last two years, is represented with a solidly painted portrait of a tawny-skinned Negro. The Douglas Grant watercolors and two studies by Lily Harmon warrant attention, as also do two Philip Roll pastels from his *Despair Series*.

Fraser at Vendome

John Fraser, a young Pittsburgh painter, brings 19 canvases of dramatic Western hills and other interpretive landscapes at the Vendome Galleries, New York, for an October showing. Fraser paints the West in twilight tones and large swirling designs.

Majestic mountains, ranches nestling in the foot hills and rich dark loam touched with the light of dying day are favorite subjects. *Cliff Dwellings*, surprisingly enough, are not aboriginal houses in the Southwest, but Pittsburgh homes stacked high on a river bank. Fraser also finds uncanny motifs in the cemetery, like the weird *Tree and Graves* with a robed figure floating gently over a lonely grave.



Pennsylvania Barns: RALSTON CRAWFORD

Buffalo Buys Strong Crawford Canvas

BUFFALO, where Ralston Crawford lived until his pre-art-school days, has again come into his orbit.

Crawford returns there this Fall to teach in the Buffalo School of Fine Arts, preceded by his painting, *Pennsylvania Barns*, which has just been acquired by Buffalo's Albright Art Gallery.

Now hanging in the gallery's Room of Contemporary Art, the canvas is a forceful statement which gains strength from simplicity and singleness of purpose. It is in Crawford's semi-abstract-realistic vein, described by him as "New Realism."

In his aesthetic approach, Crawford

is not, wrote Elizabeth Sacartoff recently, "out of line with contemporary U. S. thought. The reason, perhaps, is that the subject matter of the paintings, for all its abstract and individual treatment, is never lost in the execution. And that is 'the master key' to America's art appreciation. Ralston Crawford captures an emotion that is rarely found in canvases of his school. The special 'blue' in many of his backgrounds gives his geometric lines the illusion of great speed." And one is conscious, she decided, "of a vast energy that comes from the play of form against form, volume against volume, and color against color."

New York Women Artists Hold Their Annual

THE NEW YORK SOCIETY OF WOMEN ARTISTS, limited to 50 members and founded to present jury-free member exhibitions, opened the season at the Riverside Museum with a September show of 102 oils, watercolors, prints, drawings and sculptures. Melville Upton of the *Sun* and Emily Genauer of the *World-Telegram* both found the show less vigorous, less progressively modern than former exhibitions by this group. "The majority of the works," Miss Genauer wrote, "are ordinary enough, uninspired though usually competently painted."

Carlyle Burrows of the *Herald-Tribune* wrote that there was "a somewhat desultory air about it all; none of the women bite off much." Howard Devree of the *Times*, however, found that "a distinctly modern' and even provocative tone permeates the show, with certain positively garish entries offset by some primarily decorative examples."

As stand-outs, Devree named exhibits by Anne Goldthwaite, Dorothy Eaton, Dorothy Eisner, Virginia Snedeker, Lucy L'Engle and Doris Caesar. On the *Herald-Tribune's* commended list were sev-

eral of these and: Leona Curtis, Clara Schofield, Anne Eisner, Mary Hutchinson, Ethel Katz, and Blanche Lazzell. E. Lust-Eising, Theresa Bernstein, Dorothy L. Feigin and Lucy L'Engle were on Miss Genauer's list. Upton chose many of the same exhibits, in addition naming those of Margaret Huntington, Eugenia Zubdel, Magda Pach, Beulah Stevenson, Virginia Elliott, Ellen Ravenscroft, Agnes Weinrich and Adelaide Lawson.

David Leneman Exhibits

A definite studio atmosphere with ornate drapes and sensuous color is caught in the paintings by David Leneman at the Marie Sterner Galleries, New York, until Oct. 4. Built up with an impasto of garish color, these lush canvases have a dreamlike quality in which music, mood and an Oriental richness pervade.

Thirty-five year old Leneman lived in Palestine a number of years and is now a British subject. For the past few years he has been teaching at the Academy of Caracas, Venezuela.



Kangaroo Hunt: PETER P. SMITH

Australian Art Starts Tour in Washington

THE FIRST comprehensive exhibition of Australian art in the United States opens on Oct. 1 in the new National Gallery, Washington. Consisting of 75 items ranging from bark paintings of the aborigines to contemporary work, the show will later travel to New York where, from Nov. 17 to Dec. 31, it will be on view at the Metropolitan Museum—previous to being nationally circulated by the Modern Museum. Organized under the auspices of the Carnegie Corporation of New York, the survey comprises loans by Commonwealth museums, collectors and artists.

In discussing Australian art, the Right Honorable R. G. Casey, Minister of the Commonwealth of Australia at Washington, wrote in the catalogue:

"A tenacious conservatism has until recently dominated the artistic scene in Australia. This is largely due to the relatively short time that the white man has lived there, and to his natural nostalgia for the remembered old world. It has taken Australia a long time to absorb and digest her own unique surroundings, to put new overseas movements in painting into a proper perspective, and to weld the two into an artistic idiom of her own."

Professor Theodore Sizer, director of the Yale University Art Gallery, visited Australia for the Carnegie Corporation and has, at the invitation of Australian and New Zealand art officials, acted as American adviser to the exhibition. Sizer's comments on the show and the culture it reflects follow:

"Parallelism with the development of the American tradition is striking: an artistically conservative Anglo-Saxon people influenced in varying degrees by a new and similar pioneer environment.

"The precise and informative watercolor drawings of the early navigators and explorers have English flavor. The untrained painter in small struggling communities, cut off by space and time from home influences, produced a 'folk-art' of similar character to America. The imported artist produced romantic and idealized scenes reminiscent of the 'Hudson River School.' In the Australian

Gold Rush days artistic commentators were as raucously realistic as were the prints of Currier and Ives. The pungent and popular work of Tom Roberts, the painter of frontier life, falls somewhere between that of George Caleb Bingham and Frederick Remington.

"In Australia as in America many of the best men left their country for the training that only the European academies could give, losing thereby, with all their technical accomplishment, something of the salty flavor of the land. Various European movements from Impressionism on have left their mark. Even the rediscovery of the art of the natives has had its counterpart in this country."

Indicating the tempo of the Australian show is Peter P. Smith's *Kangaroo Hunt*, reproduced above. Loaned by Mrs. R. G. Casey, wife of the Australian Minister to the U. S., it is streamlined in concept and full of the movement of a rhythmic dance. The clear atmosphere and the strange air currents of central Australia fill the upper part of the canvas. At the left, one of the trees shows the scars of the ring marks by which the white settlers killed unwanted stands of trees.

A detailed report and critical appraisal of the Australian show will appear in the *Digest* when it opens in New York.

Washington Moves a Picture

In Washington, even picture moving takes an awful lot of time. One canvas, Francis B. Carpenter's *The Proclamation of Emancipation*, was recently moved from the House wing in the capitol, where it had hung for 63 years, to the old Supreme Court Chamber, original meeting place of the Senate. Time required: 10 days.

The picture, depicting President Lincoln and his Cabinet during the first reading of the Emancipation Proclamation, was painted in the White House shortly after the Civil War and presented to the Government in 1878 by Mrs. Elizabeth Thompson. No miniature, it measures 14 by 9 feet.

Noted Daumier for National Gallery

TWENTY-TWO YEARS after the death of Honoré Daumier, that superbly gifted recorder of his age was given a comprehensive exhibition at the Ecole des Beaux-Arts in Paris (1901). Among the canvases on view was a strongly colored, forcefully composed, dramatically lighted work, *Advice to a Young Artist*. Corot, Daumier's constant friend and benefactor, was the first to own it. The picture's most recent owner, Duncan Phillips, director of the Phillips Memorial Gallery in Washington, has just presented it to the National Gallery. Daumier thus becomes the first 19th century French artist to enter the gallery's permanent collection.

Painted in deep rich color toward the close of the last century, *Advice to a Young Artist* depicts a young and an old man studying a drawing. The scene, laid in an artist's studio, is stage-managed with the sure hand that subordinates detail to heighten emphasis on central action. The figures are imbued with a monumentality that grows from simplicity of statement.

The significance of this scene, the gallery points out, is deepened by the fact that this canvas was given by the artist to Corot, who from the first had befriended him. Corot's benefactions continued, "and toward the close of Daumier's life, when the greatest draughtsman of the day was penniless and almost blind, it was Corot's intervention which led to a governmental pension, and Corot's tactful generosity which provided a home in his last years . . . The picture is thus a memento of one of the most unselfish and inspiring of friendships among painters."

The canvas, after Corot's death in 1875, passed through the Guillotin, Tavernier and Cronier collections (Paris), and the Goerg Collection (Reims) before entering the National Gallery via the Phillips Collection. "No example of Daumier at this time," the *New York Herald Tribune* states, "is superior to the Phillips work in the dignity, seriousness and beauty of the conception, nor in the rich, characterful painting of it."

Southern Vermont Show a Success

Although it did not equal the record of last year's show, the 1941 edition of the Southern Vermont Artists Exhibition, reported in the *Digest's* last issue, chalked up attendance and sales totals high enough to put it definitely in the success class. During its 10-day run the show drew 4,198 visitors (4,987 last year), and sold 89 exhibits (203 last year). Sales this year were made to 56 buyers, of whom 34 were new.

Currier's Midsummer Prizes

Prizewinners at the Currier Gallery of Art's Midsummer Show were Raymond P. R. Neilson, who took the \$100 award with his oil, *Miss Massee in Grandmother's Gown*; Andrew Winter, whose watercolor, *Eastern Point*, St. Thomas, V. I., captured the \$75 prize; the late Emil Ganso, whose color print, *Spring*, won a \$25 award, and William Sharp, who took another \$25 prize with his etching, *Protective Custody*.

Dooley Appointed To Boston Museum

WILLIAM GERMAIN DOOLEY, art critic and associate editor of the late *Boston Transcript*, has been appointed head of the Boston Museum's Division of Museum Extension, succeeding Mrs. Anne Holliday Webb, who retires Oct. 1 "to devote her time exclusively to special interests."

George Harold Edgell, director of the museum, states that Dooley's appointment "is in line with the continuing extension of the museum's civic importance." This extension is notable in the field of education, co-operating with schools and making available facilities for adult education programs. These and kindred activities, which will henceforth be under Dooley's direction, make the museum "less and less of a 'store-house' and more and more of an active influence for good in everyday life."

A veteran newspaper man and during 1937 foreign correspondent for the *Transcript*, Dooley is also an authority on 18th and 19th century American decorative arts and a founder of the Pewter Collectors Society and the Wedgwood Club. He graduated from Harvard in 1930 and studied later at Fogg Museum. Dooley, whose opinions often appeared in the *Digest*, is a sharp-sighted art critic able quickly to get to the core of whatever comes into his field of vision. His dynamic criticism, tainted by no excessive Beacon Hill conservatism, dented many a local stuffed shirt; its passing with the demise of the venerable *Transcript* opened a serious gap in critical coverage of events in New England art.

F. J. Suhr Dead at 52

Frederic J. Suhr, first president of the Art Directors Club and graduate of Pratt Institute and the Art Students League, died Sept. 12 at his New York home. He was 52 years old.

A former lecturer on commercial art at Pratt Institute, Suhr was known especially for his commercial designs. He was a member of the Society of Illustrators and the Salmagundi Club.

WILLIAM GERMAIN DOOLEY

Photo, Boris, Boston



October 1, 1941



Helena Rubinstein, famous collector and beauty magnate, is shown (at left) in the Mexico City studio of Diego Rivera, who explains some of his work to her and to his wife, Frida Kahlo. The picture is one of many released in connection with an exhibition of Miss Rubinstein's primitive American and Mexican portraits of children. The show, which opened in the new Gourielli Apothecary, 16 E. 55th Street, New York, for the benefit of the United China Relief, continues indefinitely. Now free, its gala opening extracted 5 China-bound dollars per visitor.

Houses and Photos at Modern Museum

TWO EXHIBITIONS initiated the autumn season at the Museum of Modern Art in New York: "The Wooden House in America: An Exhibition of Domestic Architecture" (closed Sept. 30), and "D. O. Hill: Portrait Photographs 1843-1848" (through Oct. 19).

The latter show, the first in a series that will unfold the aesthetic development of photography, consists of a group of strong photographic character studies, their quality and sure touch doubly remarkable in view of the primitive equipment available at the time of their execution. Credit for the Hill shows goes to the museum's curator of photography, Beaumont Newhall.

The wooden house display, seen for the first time by New Yorkers, is one of the museum's traveling exhibits (now again on tour). Diagrams, photographs, samples of woods and wall text outlined the changes affected in design and construction by the development of tools, the nation's growing prosperity and the importation of foreign styles. First type of construction illustrated was the massive early hand-hewn, as exemplified in log cabins. Next came the heavy frame construction of New

England's colonial period, followed by the refinements that marked the Georgian era, and later by the light stud frame—an important American invention—and finally by the adaptation of wood to modern design and construction.

The Moods of Datz

A. Mark Datz, mood painter, who finds a dream world in the upper Bronx and the Palisades, is having a three-room display of his colorful creations at the Montross Galleries, New York, until Oct. 4. Cold dry streets cease to be canyons of living quarters for working, despairing humans, but visions of cerulean blue and flame-red.

The seasons come and go in the Bronx and each changing mood of nature is recorded by Datz, introspectively and with a certain richness of color. More on the poetic side are the chill winter scenes with shrines and winter snows and the autumnal fantasies. Greater solidity and more stress on compositional values are found in *Birds Over Reservoir* and *Exquisite Hour*, a family group in twilight tones.



Portrait of a Youth: GIOVANNI CARIANI



Christmas Eve: WILLIAM H. SINGER, JR.

Hagerstown Museum Honors Donor, Marks Tenth Anniversary

TEN YEARS ago from Olden, Norway, came a memorable gift to the people of Washington County and Hagerstown, Maryland: a splendid community museum. Donor was Mrs. William H. Singer, Jr., wife of the expatriate painter and a former resident of Hagerstown. This month the museum, known as the Washington County Museum of Fine Arts, is marking its tenth anniversary with a special exhibition assembled in honor of Mrs. Singer and other donors who have helped the institution during its first decade of existence.

Appropriately, one section of the anniversary show is given over to canvases by William H. Singer, Jr., many of them, including *Christmas Eve*, coming from Arthur P. Howard of the Buffalo Galleries in New York. Restrained in

color, contemplative in mood, Singer's canvases are all paeans to nature. They lock within their pigmented surfaces the infinite quiet, the great reaches of sublime scenery that lend to the artist's adopted land its particular charm. Looming, snow-blanketed mountains; villages bathed in shadowy moonlight; towering pines, lacey under a mantle of soft snow—all these re create the imperturbable calm of pre-Nazi Norway.

It's a long step through time to the exhibition's Italian Renaissance section, comprising ten 15th and 16th century works, seven of which were loaned by the E. and A. Silberman Galleries of New York. Among these is Giovanni Cariani's *Portrait of a Youth* (reproduced above), a brilliantly executed, uncompromisingly realistic portrayal of an

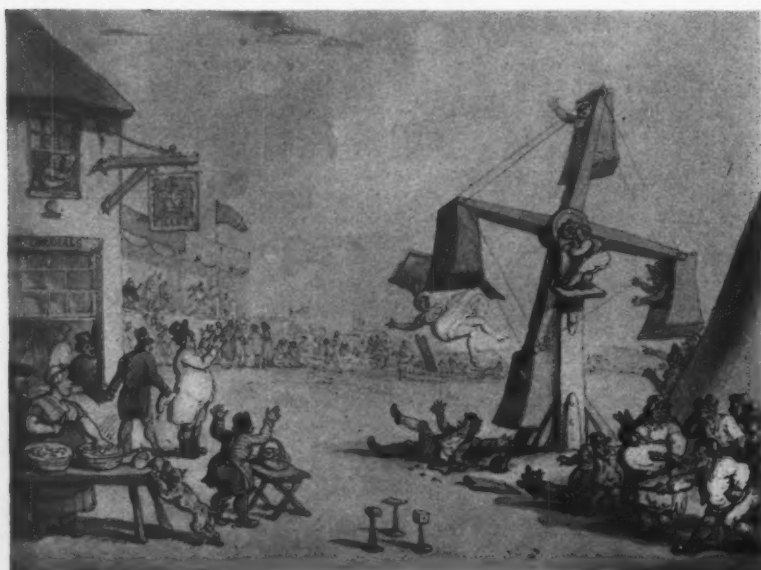
unidentified young Venetian. A colorful *Betrothal of St. Catherine* by Lo Spado is another Silberman loan.

Hanging near it are two works, Uccello's *Constantine Before the Walls of Jerusalem* and Massone's *Saints Mary Magdalene and Paul*, which are making their first appearance as new possessions of the museum, having been acquired this year from the Hamlen-Marlowe sale at the Parke-Bernet Galleries. Completing the Italian works is a noted Borgognone, *Resurrected Christ*, from the Arthur U. Newton Galleries. Imbued with spiritual conviction, it is a brilliantly brushed work once described by Critic Berenson as "impressive."

The show's largest division, assembled by the Newton Galleries of New York, traces English 18th century portraiture from its roots, via Van Dyck, in Rubens, to Raeburn and Sir William Owen. The Rubens, *Portrait of a Lady*, is a sharp-focused panel dated 1611. Formerly in the Viscount Ridley collection it was shown in the "Rubens in America" exhibition organized in 1936 by the Detroit Institute. Representing Van Dyck is a large, stirring composed *Martyrdom of St. Sebastian*, which, while not strictly a portrait, is dominated by expertly painted figures. Sir Peter Lely is included, as are also William Hogarth, Reynolds and Romney (each with three exhibits), Tilly Kettle, Hoppner, Lawrence and Francis Lemuel Abbott (the last with a masterly study of Lord Nelson).

Closing the show is a group of 20 drawings by England's master of caricature and social satire, Thomas Rowlandson. In them he has lampooned the life of his contemporaries, recording with a sure hand the foibles that attracted his acid vision. A typical example is his *Sports at a Country Fair*, reproduced herewith. The entire Rowlandson collection comes from the Arthur U. Newton Galleries.

Sports at a Country Fair: THOMAS ROWLANDSON



Pencil Portraits

SENSITIVE pencil studies of curled cats, drowsy dogs and lovely sleeping ladies are the theme of Mary Hutchinson's exhibition of 30 drawings at the Argent Galleries, New York, until Oct. 11. It is a delicate, contented world in which Miss Hutchinson draws, and much in contrast to her rather vigorous paintings in which forceful design dominates. Her studies of cats are particularly successful in that she gets the bulk of fluffy fur and body without too much elaborate detail. Perhaps even more successful are her line drawings which have an almost sculptural quality.

The Old West

In contrast to the soft studio atmosphere reflected in Miss Hutchinson's drawings are the Wild West outdoor scenes by M. F. Hanville, on view in the next room. These oils from the "Land of the Buckskin Shirt" deal with Indians, plains and mountain ranges. The masterpiece of the show *De La Verendrey Sees the Shining Mountains* (52 by 42 ft.) depicts this famous Frenchman viewing the Rocky Mountains for the first time in 1743. More in the Remington and Russell tradition, as are most of the pieces, is *The Hayfield Fight*, picturing a Sioux Indian attack.

Five Women at A. C. A.

Now that it has celebrated its tenth anniversary and has moved to new quarters, the A. C. A. Gallery, New York, begins its season with the work of five women painters. Of the exhibitors—Selma Gubin, Amelia Hammer, Beatrice Madelman, Doris Meltzer and F. Wynn Graham—the critics chose the work of Gubin, Mandelman and Meltzer as having the most merit.

Miss Hammer follows the decorative trend, while Miss Graham relies on stark patterns as in *Winter Sunday*. Selma Gubin, one of the chosen three, is best in still lifes where a sturdy sense of color and fine composition predominate. Airy water front scenes by Beatrice Mandelman call for attention, as do the lyrical landscapes of Doris Meltzer. "Theirs is not the kind of picture you'd label woman-painted on sight," wrote Emily Genauer in the New York *World-Telegram*. "But, then, very little of that sort of thing still makes it appearance. The paintings are robust and vigorous."

Fire Destroys Art Camp

Rita Hovey-King, director of New York's No. 10 Gallery which, as reported in the last issue, moves for the summer to the Adirondacks, informs the *DIGEST* that her main camp was destroyed by fire. As all summer records and correspondence were lost, artists who corresponded with Miss Hovey-King this summer are asked to repeat their messages.

WPA Art at Hyde Park

Watercolor drawings by artists on the New York City WPA Project are a feature of the first special exhibition in the new Franklin D. Roosevelt Library at Hyde Park. The exhibits were selected from renderings made by artists of the Index of American Design.

October 1, 1941



Place de Marche: VLAMINCK

New Modern Art Gallery Opens in New York

THE FIRST fall flutterings on 57th street brought the opening of the Gallery of Modern Art, a handsome informal sort of gallery at 18 East, where visitors can walk directly off the street and view a large number of well selected French and American moderns. Besides the well lighted exhibition gallery, there is another room allotted to reasonably priced watercolors (\$10 to \$35). Distinguishing the gallery is an unusual atmosphere of activity.

Excellent examples by distinguished Frenchmen as well as works by a few lesser known Americans are compactly fitted together in a highly diversified show. A seated Picasso nude, a large village square by Utrillo, a coral pink nude fresh from Kisling's easel are

counter-balanced by Harry Hering's street scene in Charleston, F. Coradal Cugat's chugging Hudson River view and Rudolf Jacobi's *After the Hurricane*. Attention is also focused on Bernard Lamotte's richly toned church interior, *Cathedral in Tahiti*, and the modern "1880" study of a pensive girl with flower bedecked hat by Helen Ratkai, a talented newcomer whose work still bears traces of teacher Kuniyoshi.

As reported in the last issue, the gallery is under the guidance of experienced directors. Florence B. Walters, formerly with Reinhardt and the Associated American Artists, is in charge of exhibitions. Jacques Lindon of Paris is president, and Vladimir de Margoullies, also of Paris, is vice-president.

Childhood Charm

SWEETNESS and light and the glow of children's faces greet the visitor at the Knoedler Galleries in a double exhibition on the children theme. The shows, continuing until Oct. 18, consist of engravings of "Children of Britain" and "Pictures of Children," mostly French.

Of exceptional quality are the engravings after the paintings by Sir Joshua Reynolds, Raeburn, Romney and Lawrence. Besides the numerous family groups of mother and children and brothers and sisters, there are the Hoppner children, the famous Pinkie, the quaint *John Crewe as Henry VIII*; and the charming study of *Theophila Gwatkin as Simplicity*, Theophila being Sir Joshua's grandniece.

Cosy homespun scenes may be found among the paintings of children, such as *Little Farmer Feeding Chickens*. Other paintings of children are by Renoir, Degas, Berthe Morisot, Mary Cassatt and Derain, which brings to mind Henry Vaughan's opening lines:

"Happy those early days, when I Shined in my Angel-infancy!"

Catholic Convention

THE CATHOLIC ART ASSOCIATION has scheduled a stimulating program for its fifth annual convention, to be held Oct. 11 and 12 at Mount Mary College, Milwaukee. Five hundred delegates from all parts of the U. S. and Canada are expected to attend.

Under the direction of the Rev. Angelo Zanki, Association president, and Sister M. Leo of Mount Mary, the organization has made arrangements for important lectures and demonstrations by artists and art authorities. Dr. George New, friend and schoolmate of Whistler, will demonstrate his etching technique, while Erhard Stoettner, master craftsman of the T. C. Esser Stained Glass studios, who has made restorations on famous European cathedral windows, will show stained glass methods.

Another feature of the convention will be an exhibition of work by professional members and by students, from which a jury will select a show to travel during the year to member institutions and clubs.



Deserted House: RANULPH DE B. BYE

Soldier-Artists Given 57th Street Showing

THE FIRST national soldier-artist exhibition opened at the Contemporary Arts, New York, with a large selection of art work by forty artists in Uncle Sam's Army. Neither the show nor the sound plan behind this novel idea ends here, however, for after its close on Oct. 4 the exhibition will tour the museums and the Contemporary Arts Gallery plans to become a clearing house for those drafted artists who have no regular dealers to "push" their careers while they are in camp.

Both professional and amateur artists are represented, and most of the paintings were done before service began. Those pictures depicting the life of a soldier deal mostly with the inglorious side, like the amusing and curiously patterned *Reveille* by Fort Dix's Corrad Marcarelli. More in the dramatic vein is the *Hangar at Night* by Captain Ben Bailey of Camp Bowie, with its criss-crossed beam of light.

These American soldiers work in a distinctly progressive manner. With their freedom of expression and loose technique it is not difficult to visualize other draftees looking over the artist's shoulder and saying, "That ain't the way I'd see it!" But they seem to know what they are doing and are doing it

well. What do the boys in camp think about? As a rule not military matters but old houses, water fronts, industrial scenes, sun dappled lawns and twilight afterglow. But there is also a forlorn note sounded in the several pictures of deserted shacks, emptied churches and past-gone mansions. It wouldn't be a faint sounding of hidden fears for a stumbling civilization, but more of a nostalgic protest against the ravages of beaten beauty. One wonders whether somberness has come too soon or whether these young artists were born to be mood painters.

Pictures for Camps

"Any old pictures today?" is a call being sent out by the Citizens Committee for the Army and Navy which, from its New York headquarters, is sending to camps and naval stations, paintings, etchings, watercolors, drawings, and photographs to brighten service life.

All types of subjects are wanted. The Committee, which reports that sizeable shipments have already been made, is asking for donation of additional pictures. Donors should address them to 30 E. 36th Street, New York, labeled "Pictures for Camps."

Concerning the Met

THE METROPOLITAN MUSEUM in New York houses more than rare art treasures. It houses pigeons also, far too many of them.

Besides keeping the institution's janitors busy, the pigeons have taken over the museum's west side garden court, a space, in pre-pigeon days, ideally suited to outdoor dining, being situated next to the basement restaurant.

The pigeons may soon have to go, however, according to a story, "Museum Seeks To Give Pigeons The Saw-Foot," in the New York *Herald Tribune*. A Mr. C. R. Woodruff has hit upon an anti-pigeon invention—a series of brass strips made unhospitable to alighting birds by jagged teeth—which is now being fitted to the New York Capitol in Albany. It consists, the *Herald Tribune* elaborated, "of tooth-edged brass strips fastened to both the outer and inner edges of stone projections, making it difficult for the birds to alight." In addition, the strips are coated with a gummy wax which sticks to the feet of the birds, making them so uncomfortable that they, the *Tribune* stated unequivocally, "will go elsewhere."

Laurance S. Harrison, the Metropolitan's business administrator, has written Inventor Woodruff for estimates, admitting that the museum has a pigeon problem "in quite a major sense."

The *Digest* will carefully cover later news of the Metropolitan's projected blitz against its feathered tenants.

MET'S PAINTINGS REHUNG

The rehanging and redecorating of the Metropolitan Museum's 24 galleries of paintings, announced in an earlier issue of the *Digest*, has been completed. Walls have been brightened with colors harmonious to the canvases, and the exhibits have been arranged in chronological order beginning, in the American section, with 17th and 18th century works by Copley, Peale and Stuart and continuing through to the contemporaries.

Among the contemporary watercolors now hanging is Adolf Dehn's *Spring in Central Park*, purchased this year through the Fletcher Fund and shown now for the first time.

JUNIOR MET ESTABLISHED

Although it has, for several years, worked with 300,000 New York school children annually, the Metropolitan Museum will this year, for the first time, have proper facilities for their handling. The museum's new Department of Education and Extension has created a Junior Museum, temporarily located near the Park entrance, complete with its own galleries, auditorium, checkroom, library, toilets, lunch room and waiting room.

Alfred Busselle, Jr., supervisor of the Junior Museum and its activities, is now stocking the library with books especially suited to juvenile tastes and is planning changing exhibitions for the children's galleries. Aim of these activities, which are available free of charge to parochial, private and public schools, is to stimulate children's minds and to enlist their interest at an early age in the museum and its vast cultural resources.

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Addison Exhibition

[Continued from page 5]

point out the direction these teachers' students will take.

"One must realize on examining the pictures," Director Hayes cautions, "that they do not illustrate the way student painters will paint, but are examples of a healthy freedom which comes from disciplined knowledge combined with an insistence on the value of individual thought and emotion."

This lack of standardization, this insistence on individuality, Hayes interprets as a thoroughly healthy influence not only on American art, but also on American teaching, too much of which is standardized on mass production lines. And in this there is a paradox. "The American tendency to standardize everything," Hayes elaborates, "seems to be suppressing whatever individuality we have inherited, while, at the same time, the restoration of an individual identity is paradoxically coming to 'the last stronghold of democracy' from the continent where individuality is being currently suffocated."

Stylistically these Europeans will, besides fostering individual growth, tend to shift emphasis in American art from representation to expression; from absorption with scene to experimentation and rekindled interest in method. Their influence will certainly turn potential recruits to academism into more progressive channels. The coloration they will lend to art in their adopted land will definitely be progressive and modern.

Since all cross influences are leveled by a measure of mutuality, what effect, in turn, does America have on the art of these transplanted talents?

To answer this question, the show presents at least one canvas painted by each of the 14 exhibitors while still in Europe. Most show a definite change, due both to natural stylistic evolution and to the changed environment of the artists, and it is interesting to note that all the artists included, except Bayer and Hayter, admit a change.

Those who have been influenced by their new environment recognize and share the directness of America's way of life, are impressed with such physical qualities as clarity of air and brilliance of light. "These qualities are matched," Director Hayes states, "by an increase in the use of strong contrasts, bright colors, and in the precise handling of paint in each of the recent pictures representing these men."

Conclusions: Thus, though it does not present conclusive proof, the Addison Gallery's stimulating survey highlights several facts:

(1) The European artists now teaching in America are, on the whole, modernists and will therefore add impetus to any movement away from academic conservatism.

(2) They are, without exception, individualists who respect and insist on individuality in their students, and will therefore help break up America's natural tendency toward standardization.

(3) The tempo and impact of America will, in turn, moderate the art of most Europeans in the direction of heightened color, stronger contrasts, more graphic realism (Sepesky) and greater optimism (Simkhovitch).



This summer Louis Betts, New York portraitist, traveled from his summer home in Shelburne Falls, Mass., to the Maine summer home of Booth Tarkington, famous author and art collector. The portrait reproduced above is the result. Tarkington's autobiography, *As I Seem To Me*, has just completed its serial run in the Saturday Evening Post.

Stress on Drawings

DRAWINGS, which can be significant works of art in their own right as well as delightful insights into an artist's working mind, have never, in this country, received the wide distribution they merit.

In an endeavor to help remove this blind spot in American collecting the Kraushaar Galleries have opened a special room, given over exclusively to drawings by artists of the gallery's group. Informality is the keynote. Bins and accessible racks invite browsing, and prices have been set at levels that will not jar the room's cozy atmosphere: they begin at \$5 and range upward to \$40.

Included are figures, nudes, satires, character drawings, animals, book illustrations, landscapes and mural sketches in ink, pencil, sepia, wash, crayon and sanguine. Artists now represented (the list will be enlarged to keep pace with demand) are John Sloan, Boardman Robinson, Henry Keller, John Koch, Mahonri Young, Henry Schnakenberg, Louis Bouche, Richard Lahey, Russell Cowles, Charles Locke, William McNulty, John Heliker, Guy Pene du Bois, Dean Fausett, Andree Ruellan, Ann Brockman and Esther Williams.

Guggenheim Receptions

The Solomon R. Guggenheim Foundation has instituted a series of monthly receptions for artists in Mr. Guggenheim's Hotel Plaza apartment. Organized by Baroness Hilla Rebay, director of the Foundation and of the Museum of Non-Objective Painting, the receptions are held in seven rooms and halls which house a collection of canvases tracing the development of art from Impressionism to Expressionism, Cubism, Abstraction and Non-Objection Painting.



ROBERT MACBETH AND ANDREW WYETH

Andy Wyeth to Exhibit

ANDREW WYETH, 24-year-old painter who wrote some unusual art history at the age of 20 by completely selling out his first exhibition, will open a new show of Maine coastal subjects on Oct. 7 at the Macbeth Gallery, where he made his sensational debut four years ago. Seen above, with Wyeth on the steps of his Port Clyde studio in Maine, is the late Robert Macbeth, well loved figure in the art world who discovered the young painter.

Since that time Wyeth's work has appeared in every important watercolor exhibition in the country, climaxed last summer by an invitation from the Art Institute of Chicago to share with Chagall and Burchfield the honor of having a room devoted to his water colors in connection with the International Watercolor Exhibition. The young artist's only teacher was father N. C. Wyeth, noted illustrator.

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Nantasket Beach: EMIL CARLSEN

Chicago Acquires Early Carlsen Beach Scene

MENTION of Emil Carlsen immediately conjures an impression of a solidly painted, exquisitely textured still life, for it was to this type of canvas that the Danish-born artist owed a large measure of his success. But Carlsen's early work, very little known, was in quite a different vein as demonstrated by his *Nantasket Beach*, which the Art Institute of Chicago has recently acquired.

Painted in 1876 when Carlsen was 22 and had been in America only four years, the canvas, Frederick A. Sweet states in the Institute's *Bulletin*, "shows the artist in a romantic mood, sensitive in his feeling, fresh and delicate in his touch. This charming beach scene calls to mind the exquisite views of French watering places painted in the 60s by Eugene Boudin or pleasant landscapes by Jongkind. Although more delicate in color, it bears a certain relationship in its treatment to the earlier work of Winslow Homer, especially scenes in the White Mountains."

Although he is grouped with the American Impressionists, Carlsen stood apart from Weir and Hassam, going further back into history for inspiration. He admired especially "those masters who were interested in the diffusion of light and the effect of light on objects of various textures." Velazquez was one of these, but Chardin "was perhaps his greatest source of inspiration."

In his *Nantasket Beach* Carlsen evinces good color taste and "there is a sense of firm structure underlying this delicate beach scene and a more clear-out pattern" than in his later,

more popular works. Carlsen here has encompassed great distances within a small area of canvas and has bathed his scene with air that is luminous with diffused light. In view of his youthful mastery of landscape and marine subjects it is interesting to speculate on the direction his career might have taken had the public not so enthusiastically acclaimed his sedate still lifes.

Frank Martino Dies

Frank Martino, Philadelphia artist and one of the founders of the Martino Studios there, died at his home Sept. 9. Trained at the Pennsylvania Museum and the School of Industrial Art, Martino taught at the latter school and at Temple University, and during the war served in the art department of the Medical Corps. Surviving are his father, Charles A. Martino, and five brothers, Edmond, Antonio, Albert, William and John Martino.

Atlanta Artist, 75, Slain

Mrs. Antoinette Farnsworth Drew, a 75 year old Atlanta artist, was found dead in her apartment Sept. 15. Two days later police stated that a post-mortem had brought the verdict of murder. Mrs. Drew, who had lived in Atlanta 25 years, is represented in the local Carnegie Library by her mural, *Dawn of Learning*, and in Grady Hospital by another mural decoration.

Chicago's 52nd Annual Opens Oct. 30

The Art Institute of Chicago's 52nd annual exhibition of American paintings and sculpture, announced in an earlier issue of the *Digest*, opens Oct. 30, to continue through Jan. 4, 1942. Formerly jury picked, this year's annual is entirely invited, selection having been made by members of the Institute staff. Prize winners will be selected by a jury of artists.

William Baer

WILLIAM J. BAER, one of the founders and for years president of the American Society of Miniature Painters, died Sept. 21 at his home in East Orange, N. J. He was 81 years old.

Born in Cincinnati, Baer studied at the McMicken Academy there and at the Royal Academy in Munich (1880-84), after which he returned to the U. S. to teach in Eastern schools, among them Princeton University and Cooper Union. At first a portrait painter, Baer turned to miniature painting and won important honors in that field, helping to found, in 1899, the Society of Miniature Painters. In 1913 he was made an associate member of the National Academy. Surviving are his second wife, Mrs. Henrietta Baer, his brother George Baer and two daughters, Mrs. Robert S. Mounce and Miss Marian Baer.

Lillie Harper, Sculptor

Miss Lillie Hyde Harper, sculptor, died Sept. 21 in her studio at the National Arts Club, New York. She was 60 years old and had been in poor health since March.

Miss Harper, great-granddaughter of James Harper, Mayor of New York in 1884 and co-founder of Harper & Brothers, publishers, studied at Inwood Pottery, Grand Central Art School, Art Students League and at Fontainebleau. Among her works is a baptismal font for a Fort Yukon, Alaska, church. Besides her art work, Miss Harper was a generous philanthropist, helping not only fellow artists but also several Alaskan settlements. Surviving her are a brother, James Harper of Pelham, N. Y.; a nephew, James Harper, Jr., and a niece, Miss Helen Leale Harper.

Col. Hoppin Dies at 74

Col. Francis L. V. Hoppin, retired architect and watercolorist, died Sept. 9 at his summer home in Newport, R. I., at the age of 74. Born in Providence in 1866, Hoppin graduated from Brown University, served in the Spanish-American War and before founding his own architectural firm, worked with McKim, Mead & White. Surviving is his wife, the former Mary Gurnee of New York.

Artist Ends Life

Franklin A. Neiberger, 33, a California artist who had been painting in Sacramento, committed suicide in his auto trailer on Aug. 25. Cause was said by his wife, Louise, to be despondency because "he had failed to make a success of his art work."

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Peruvian Indian: Du Bois

Their Summer Harvest

THE KRAUSHAAR GALLERIES closed last season with an unusually interesting group show and opens the new one with another fine representation of what its artists did during the summer interval. The old stand-bys, Gifford Beal, Louis Bouche, Charles Locke and Guy Pene du Bois have brought back good work as have the younger group of artists, Samuel Brecher, John Koch, Andre Ruellan and Esther Williams.

One of the surprises and controversial pieces is Du Bois' plastic and luminously painted figure of an exotic model, a Peruvian girl of Inca blood. The flesh tones and sturdy build of the girl make an interesting contrast with the spiral folds of her turban and the soft drape of the gown she has just unzipped.

Esther Williams, usually associated with dramatic light effects, has a pastoral scene of a family picnic, while Charles Locke shows an atmospheric dock and warehouse scene. Other contributions are the vigorous landscapes of Samuel Brecher, a strange winter landscape by Yaghjian, which bears an intriguing resemblance to a Currier & Ives print; and a John Koch domestic scene of a dark young man shucking corn at a kitchen table.

Salon Photos Seen in Brooklyn

In what it describes as "the first public exhibition of prints from the first permanent museum salon collection formed in this country," the Brooklyn Museum is showing, until Oct. 19, 65 prints from the 120 that comprise its collection. The exhibits, all depicting U. S. material, were selected by Herman de Wetter, curator of the group.

For Dull Walls

TIRED of the steady routine of shows, Frederic Newlin Price of the Ferargil Galleries got an idea. That idea may be seen at the galleries where Mr. Price's tasteful three-ring circus of art holds forth in an exhibition "Panels for Dull Walls" (until Oct. 18). The show, dominated by relief sculpture, starts with Cleopatra, 500 B. C. and comes through the ages to the days of Thomas Eakins and Arthur B. Davies down to Noguchi's stainless steel *Winged Man*.

Except for the uniform excellent quality of pieces, the exhibition looks like a corner in a Hearst warehouse. In this mixture of the old and new one finds fragments of Coptic weaving, Persian tile and panels in fresco, tapestry, marble, granite, wood and colored cement. Chimpanzees by Grace Johnson creep across the wall over to a large *Canadian Goose* by Wheeler Williams and Leo Lentelli's historical plaques. A Georgia O'Keefe is found beneath a Coptic Relief, Milton Hebard has a shadow box plastic picture of a family scene, Alfred De Crimi shows an imposing fresco detail, while the Arthur B. Davies small sculptures contrast with Pietro Lazzari's colorful cement frescoes. Tucked away under a bench is one of Dossena's superb takes.

De Hirsh Margules appears in the next room with 21 new watercolors painted in the Penobscot Bay region of Maine. Using a small body of water as a motif Margules weaves rich semi-abstract patterns around this blue central theme—harbors, fishing shacks, hamlets, stretches of sand and shifting skies.

Dorner Quits Directorship

When 1938 began, the Museum of the Rhode Island School of Design announced an important importation: Dr. Alexander Dorner, former director of the Landes Museum, Hanover, Germany, (*THE ART DIGEST*, Feb. 1, 1938). Dr. Dorner began his duties as director of the Rhode Island museum with a program Germanic in its thoroughness. The museum's collections were to be rearranged, organized systematically, rehanging in settings of proper character. All this was part of Dr. Dorner's solution of "the greatest problem facing museum directors today: how to feed the hungry mind that is so characteristic of the average American."

The feeding stopped abruptly last month. In the Sept. 4 New York *Times* appeared news that Dr. Dorner had suddenly resigned. Reported the *Times*: "At his home, Dr. Dorner, who has a brother flying with the German Luftwaffe, admitted he had severed his connections with the museum and did not intend to return to the school. A citizen of the Reich, he declined to say whether he intended to remain in this country or to otherwise comment on his future plans."

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San Francisco Prizewinners Divide \$1,100

WITH the 61st annual exhibition by its local art association, the San Francisco Museum opened the current season on a strong note. The show, which drew 1,000 entries from artists in many sections of the country, was winnowed down to 283 exhibits by three three-man juries, one conservative, one middle-of-the road, the other radical.

The exhibition, the museum states, "reflects the community's artistic development and growth, in the work of its artists as in the public response to art. This year, as always, what is going on in art in our community appears clearly."

Emilia Hodel of the *San Francisco News* found in the exhibition no trace of growth. "In my estimation," she wrote, "the show doesn't measure up to the last two annuals, or any recent Women Artists' annual." The "mediocrity" she hastened to add, was no fault of the jurors.

Diametrically opposite, however, was the appraisal turned in by R. D. Turnbull of *The Argonaut*. The show, he wrote, "is far better than last year's and an extremely interesting one. It is more colorful, for one thing, and is surprisingly gay and cheerful . . . And for that we have to thank the modernists, especially the 'abstractionists,' whose works so completely dominate the walls that one is forced to concentrate upon them."

The sculpture on view, the *Argonaut* critic continued, "is as usual disappointingly weak, ranging as it does from the sickly conventional 'trick-modern' to the even more irritatingly conventional 'cute-and-playful' . . ."

An exception: Paul McReynolds' teak wood *Sting Ray*.

Awards were made by two additional sets of jurors: in painting, by Charles Howard, Margaret Bruton and Helen K. Forbes, and in sculpture, by Ralph Stackpole, Brents Carlton and Zygmund Sazevitch.

Their decisions: the Anne Bremer prize of \$200, established 14 years ago

by the late Albert Bender, went to Mine Okubo for the Mexicanesque tempera, *Miyo and Cat*; the Emanuel Walter Fund \$300 purchase prize, to Alexander Corazzo for his abstract oil, *Composition*, and the Artists Fund \$100 prize, open only to members of the San Francisco Art Association, to Robert Howard for his oil, *Petrified Forest*, judged "the most outstanding work in any medium." An additional prize of \$200, provided by an anonymous donor, was divided four ways and went to Elmer Bischoff for *Still Life with Wine Bottle*, Sylvester Matao for *The Wrong Catch*, Virginia Stolz for *Mines* and Robert Zava for *Old White Church*.

Of Howard's prize winning *Petrified Forest*, Turnbull wrote that it "shows up as distinguished and original the more one looks at it, and the luscious pinks and whites set off by that strip of delicate green in the far distance make it one of the outstanding highlights."

The Association's medal of first award went to Alexander Malsey for *Roadside Stand*. Winner of another award, the \$300 San Francisco Museum Purchase Prize, has not yet been announced.

Wright's Mexican Oils Score

The brilliant light of Mexico, the picturesque street scenes of its villages and expanses of that country's extraordinary landscape lead in interest in Stan Marc Wright's exhibition in the New Jersey Gallery, Newark (to Oct. 4). Small in size, original in concept and framed uniquely in old Mexican tin and deep-carved frames, the exhibits won praise from Virginia Fortiner, critic of the *Newark News*.

Portraits, including a recent one of the motion picture star, Ingrid Bergman, fill out the show, along with landscapes painted in South Carolina and Bucks County, Pa. The artist, a native of New Jersey, studied at Pratt Institute. Besides exhibiting in important Eastern group shows he is active as a lecturer and writer on art.



Winter Landscape With Pheasants: CHARLES CULVER

Charles Culver Shows Brooding Landscapes

CHARLES CULVER brings his brooding November skies and Mid-Western farm scenes back again to the 460 Park Avenue Galleries, New York, where his second exhibition is being held until Oct. 11. This young Michigan artist goes searching along quiet roads and across the fields and barn yards for his pictures and stumbles upon such interesting scenes as *Winter Landscapes with Pheasants* and *Landscape with Child's Figure*.

Almost serving as a motif are the white strips of snow slashed across the sometimes dry and sometimes muddy pastures, and the simply painted trees standing stark against a foreboding twilight sky. There is a homey quality, too, in the plastic still lifes of Indian corn and dried sun flowers. These pictures are broadly and sincerely painted and

are as American as silos and farm journals.

That Culver should chose the greenless time of the year to paint is partly by choice and partly by necessity. Like so many artists he has to look to other ways to earn a living while painting. So he draws pictures of automobiles during the summer and spends the rest of the year painting without worrying too much about sales. It works out, too, for Culver is not interested in abundant greens and when June rolls around after months of extensive painting he has, as he puts it, "painted himself out."

Holding a prominent place in the show is *Melancholy Winter Day* around which a room was designed by Joseph Mullen in the recent exhibit "Rooms Around Pictures" at the 460 Park Avenue Galleries.

Critics Praise Biberman

Edward Biberman sent 14 canvases from California, where he is completing a mural commission, to open the Associated American Artists Gallery's September calendar. His works, simply designed, strong in color and taken from life, stirred favorable critical response in the New York press.

Edward Alden Jewell of the *Times* wrote: "Biberman paints with real intelligence, with taste, with verve and sometimes with a kind of blithe austerity." He liked best two portraits, *Sonja* in *Green* and *Dashiell Hammett*. To Melville Upton of the *Sun* the exhibits were painted "with vigor and strength and in a manner sufficiently his own." Roy Finch of the *Herald Tribune*, however, thought some of the theme pictures were "so direct and so hard as to be crude and even blatant," and that their greatest fault was "a kind of oversimplification in subject matter and treatment which produces merely an effect of blatancy." But in *Pieta* "the effect of the sharply outlined forms juxtaposed by sharp color contrasts is direct and forceful."

Attention Watercolorists

The Pennsylvania Academy, collaborating with the Philadelphia Watercolor Club, has announced its 39th watercolor and print annual, to be held at the Academy from Nov. 2 until Dec. 7. Offering exhibitors purchase prizes and medals, the show is open to all living artists who work in the watercolor, print, pastel or drawing media. Closing date for entries is Oct. 6.

Jurors who will select the show are John Taylor Arms, Walter Emerson Baum, Isabel Bishop, John Marin, Mary Townsend Mason and Henry Pitz. Further details are listed in the *Digest's* "Where to Show" column, page 22.

Detroit Annual Offers \$1,500

The annual exhibition for Michigan artists, to be held at the Detroit Institute from Nov. 14 to Dec. 14, offers exhibitors a large number of prizes totaling \$1,500. Daniel Catton Rich of the Art Institute of Chicago and Richard Lahey, director of the Corcoran School, are the jurors. For additional information see the *Digest's* "Where to Show" column, page 22.

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Akron, Ohio

SUMMIT COUNTY, OHIO, EXHIBITION, Nov. 1-30, at Akron Art Institute. Open to all Summit County artists. All media except sculpture & posters. No fee. No jury. Cash & merchandise awards. Last date for return of entry blank: Oct. 15. Dates for delivery of entries: Oct. 15-20. For blanks & additional data write W. F. O'Hearn, Exhibition Chairman, 268 S. Main St., Akron, Ohio.

Cincinnati, Ohio

CINCINNATI'S 48th ANNUAL, Nov. 8 to Dec. 7, at Cincinnati Museum. Jury. Media: oil, watercolor & sculpture. Prizes not announced. Last date for receipt of cards: Oct. 14; for arrival of exhibits: Oct. 20. For information write Walter H. Siple, Director, Cincinnati Art Museum.

Chicago, Ill.

CHICAGO SOCIETY OF ETCHERS' 5th MINIATURE PRINT EXHIBITION, Nov. 1-30. Open to all members. Media: all metal plate media, no print to be more than 3 x 5 inches nor to be priced at more than \$5. Last date for receiving prints: Oct. 20. For information write James Swann, 2345 Geneva Terrace, Apt. 311-E, Chicago, Ill.

Dallas, Texas

DALLAS' 1st PRINT ANNUAL, Nov. 2-30, Dallas Museum. Open to all Texas printmakers. Jury. All print media eligible. \$100 purchase & other awards. Last date for return of cards: Oct. 25. Dates for receiving entries: Oct. 16-26. For information write Mrs. John Morgan, Dallas Museum of Art, Dallas, Texas.

Dayton, Ohio

OHIO PRINTMAKER'S 15th ANNUAL, Nov. 1-30, Dayton Art Institute. Open to all present and former Ohio residents. Media: etching, block prints & lithography. No fee. Jury. No prizes. (Show will circulate until Oct. 1942). Last date for arrival of cards: Oct. 14; entries: Oct. 21. For cards & entries write Miss Mary Anderson, Dayton Art Institute, Dayton.

Detroit, Mich.

DETROIT INSTITUTE'S ANNUAL MICHIGAN ARTISTS' ANNUAL, Nov. 14 to Dec. 14. Open to present and past Michigan residents. Media: oil, watercolor, pastel, drawing, prints & sculpture. No fees. Jury. Last date for return of entry cards & arrival of exhibits: Nov. 1. \$1,500 in prizes. For cards & full information write Detroit Institute of Arts, Detroit, Mich.

Los Angeles, Calif.

LOS ANGELES' 25th SALON OF PICTORIAL PHOTOGRAPHY, Los Angeles County Museum, Jan. 1-31, 1942. Fee \$1. Jury. All photographic media, including Kodachrome color slides. Open to all photographers. Last date for receiving prints: Nov. 15. For blanks & additional data write Larry Lewin, Los Angeles County Museum, Exposition Park, Los Angeles.

Madison, Wisc.

8th ANNUAL WISCONSIN SALON, Nov. 5 to Dec. 4, Wisconsin Union, Madison. Open to present or past residents (10 years) & those with 3 years of Wisconsin training. Media: oil, tempera, watercolor, graphic art, sculpture. Jury. Purchase prizes. Last date for returning entry cards: Oct. 28. For cards & full data write Patricia Benoit, Gallery Committee, Wisconsin Union, 770 Langdon St., Madison.

Mobile, Ala.

ALABAMA WATERCOLOR SOCIETY'S 2nd ANNUAL, Nov. 1-30, Mobile Public Library. Open only to members. Watercolors only, no frames. Prizes, jury not announced. Cards to be returned by Oct. 24; exhibits: Oct. 27. For information write Frank Applebee, Alabama Polytechnic Institute, Auburn, Ala.

Montclair, N. J.

NEW JERSEY'S 11th ANNUAL, Nov. 2-30, at Montclair Museum. Open to New Jersey born artists & those 5 years resident, also those resident 3 months each year. Fee: \$1 to Montclair Museum and AAPL members; others: \$1.50. Jury. Medals awarded. Last date for return of cards: Oct. 4; of entries: Oct. 12. For further information write Montclair Museum, Montclair, N. J.

Montgomery, Ala.

ALABAMA ART LEAGUE'S 12th ANNUAL, Oct. 12 to Nov. 9, Montgomery Museum of Art. Open to members only. Jury. Media: oil, pastel, watercolor, prints, sculpture & crafts. \$40 in prizes. Last date for return of cards & arrival of exhibits: Oct. 6. For cards and data write the Alabama Art League, Montgomery Museum of Fine Arts, Montgomery, Ala.

New York, N. Y.

ALLIED ARTISTS' 28th ANNUAL, Nov. 1-15, Fine Arts Galleries, New York. Open to all American artists. Jury. Cash prizes. Media: oil, watercolor, sculpture & mural designs. Date for arrival of entries: Oct. 27. For blanks and complete data address Harry E. Olsen, 321 East 44th St., New York City.

ASSOCIATION OF WOMEN ARTISTS' 50th ANNUAL, Fine Arts Galleries, Jan. 5-24. Open to Nat'l Association members. All media. Jury. Fee: \$1 for in-town members; \$1,500 in prizes. Last date for arrival of entries: Dec. 29. For information write Miss Josephine Droege, Argent Galleries, 42 W. 57th St., New York City.

VETERANS' THIRD ANNUAL, Nov. 11-20, Fine Arts Building, N. Y. Open to war veterans of 1917-18. Media: painting, watercolor, sculpture, prints. Fee: \$3 (sculpture & printing), \$2 (prints); or \$2 and \$1 for Veterans Society members. Jury. Last date for return of cards: Nov. 1; of exhibits: Nov. 5. For blanks & data write Victor O. Freeburg, 630 Fifth Ave., New York.

Oklahoma City, Okla.

THIRD ANNUAL LITHOGRAPHY EXHIBITION, Dec. 7-31 at Oklahoma WPA Art Center. Open to all American artists. Medium: black & white lithographs. Jury. No fee. Three purchase prizes. Entry cards must be returned by Nov. 10, exhibits received by Nov. 17. For cards & data write Nan Sheets, director, WPA Art Center, Municipal Auditorium, Oklahoma City, Okla.

Omaha, Nebr.

ANNUAL SIX-STATES EXHIBITION, Nov. 29 to Dec. 31, at Joslyn Memorial, Omaha. Open to Colorado, South Dakota, Nebraska, Iowa, Missouri & Kansas artists. Media: oil, sculpture (small), watercolor, prints, drawings & pottery. No fee. Jury. Winners receive one-man shows. Last date for arrival of cards and exhibits: Nov. 8. For cards and data write Mary P. McManus, Joslyn Memorial, Omaha, Nebraska.

Palm Beach, Fla.

PALM BEACH OPEN EXHIBITION, Jan. 1 to April 1, Palm Beach Biltmore Hotel. Galleries available for one-man shows; also group juried exhibitions. No prizes, but sales and portrait commission record good. For details write Alice Littig Wiens, Box 24, Palm Beach, Fla.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY'S 39th WATERCOLOR & PRINT ANNUAL, Nov. 1 to Dec. 7. Open to all artists. Media: watercolor, pastel, drawings & prints. Jury. Cash awards & purchase prizes. Last date for receipt of entry cards: Oct. 6; for arrival of entries: (by express) Oct. 8; (by hand) Oct. 13. For cards and data write Joseph T. Fraser, Jr., Secretary, Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia.

ART ALLIANCE'S CRAFTS FOR CHRISTMAS SHOW, Dec. 3-27, Art Alliance, Philadelphia. Media: all hand and machine made craft. Jury. No prizes. No fee. Sales exhibition. Entry blanks must be secured before Dec. 3. Write Philadelphia Art Alliance, 251 S. 18th St., Philadelphia.

PRINT CLUB'S 13th PHILADELPHIA ANNUAL, Oct. 27 to Nov. 15. Open to all Philadelphia printmakers. All print media. Fee: 50c. Jury. \$50 prize. Last date for return of cards: Oct. 15; exhibits: Oct. 18. For cards & data write The Print Club, 1614 Latimer St., Philadelphia.

Wilmington, Del.

DELAWARE ARTISTS' 28th ANNUAL, at Delaware Art Center, Nov. 24 to Dec. 31. Open to Delaware artists, former Howard Pyle pupils & members of Wilmington Society. Media: oil & sculpture. Jury. \$250 in prizes. Last date for delivery of exhibits: Nov. 17. For full data write Wilmington Society of Fine Arts, Delaware Art Center, Park Drive, Wilmington, Del.

Wolcottville, Ind.

AMERICAN MONOTYPE SOCIETY'S 2nd ANNUAL TRAVELING SHOW. Monotypes only; open to all who pay \$3 membership fee. Minimum of 15 showings. Last date for receiving entry blanks and entries: Nov. 1. For blanks write Paul W. Ashby, Secretary, Wolcottville, Ind.

Competitions

CERAMIC POST OFFICE MURAL: Chicago Institute announces a \$4,000 ceramic mural competition for the Chicago Uptown Postal Station; open to all American ceramic artists. Closing date: Jan. 15, 1942. For blueprints and complete data write Meyric R. Rogers, The Art Institute of Chicago, Chicago, Ill.

GOVERNMENT MURAL: Section of Fine Arts competition for \$26,000 commission for 27 panels for the Rincon Annex P. O. in San Francisco. Open to all American artists. Closing date: Oct. 1. For full information write Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

MODERN MUSEUM'S CHILDREN'S PRINTS COMPETITION: Open to all artists, this competition is for silk screen prints of interest (in subject) to children. 10 awards of \$25 each. 20 best to be exhibited at Modern and then circulated. Must be priced \$10 or less. For blanks and full details write Victor D'Amico, Museum of Modern Art, 11 W. 53rd St., New York City.

AMERICAN ACADEMY IN ROME COMPETITION: More than \$7,000 in cash prizes in architecture, landscape architecture, music, painting & sculpture. Preliminary regional competitions in San Francisco, Denver, Chicago, Houston, Baltimore & New York; final competition in New York. Open to unmarried male U. S. citizens under 31. Closing date for painters & sculptors: Jan. 1, 1942, others: Feb. 1, 1942. For information and entry blanks write Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

ART STUDENTS LEAGUE SCHOLARSHIPS: Seven full-tuition scholarships are now open at the Art Students League in New York for classes beginning Nov. 1. Applications and 10 examples of work must be submitted at League Oct. 11 or Oct. 13.

ARMY ART & PHOTOGRAPHY COMPETITION: Organized by the Hobby Guild & open to officers and personnel of the armed forces. Submit paintings, watercolors, sculptures, drawings or photos of Army, Navy or Marine life. \$205 in prizes. Closing date Nov. 1. Write Hobby Guild of America, 34 W. 33rd St., New York City.

Prix de Rome

THE WAR, which has de-internationalized many art activities, has drastically changed the program of the American Academy in Rome. Instead of sending its scholars to Rome, the Academy is this year offering eligible artists (male, unmarried and under 31) cash prizes amounting to more than \$7,000. Awards, which will be offered in painting, sculpture, musical composition, architecture and landscape architecture, are to be allotted on the basis of a national competition.

In two phases, the competition will first be conducted in six regions embracing every part of the U. S. Regional winners will automatically be entered in the final judging. Four prizes in each field are offered: a \$1,000 first award, and second, third and fourth prizes of \$100, \$50 and \$25, respectively. Regional jurors will be well-known artists resident in those districts.

See South America

In an exhibition assembled to "present a general picture of Latin America, its people, geography, trade, transportation and economic progress," the Newark Museum is conducting a microcosmic tour through Ecuador, Peru and Bolivia. Visitors start at Guayaquil, represented by a photomural against which is set a dock piled high with samples of Ecuador's actual exports, and continue past dramatically realistic displays of villages, cities and markets stocked with products of native craftsmen.

The artistic side of South American life is visualized, in addition to the ex-

tensive craft displays, through contemporary paintings by artists of the three countries. A second section of the show (which remains on view through Dec. 31), is devoted to the ancient art and culture of the same nations.

Toledo Artists Stage Carnival

This year, like last, Toledo's Federation of Art Societies took over a city park for a day (Sept. 27), set up 90 booths in which painters, sculptors and craftsmen demonstrated and displayed their art. Music and entertainment generated carnival spirit, citizens of the Ohio city attended in droves, bought more than 200 of the exhibits. "It was a great show," reports A. B. Cutts, Jr., of the Toledo Museum staff—"a successful effort of the local artists to pull themselves up by their own bootstraps." D. W. Martin, Federation president, planned the affair.

The Art Alliance Reports

The Art Alliance, founded 26 years ago in Philadelphia, is today a vigorously active organization boasting a membership of 1,734, about half of whom are professional artists. Last year the Alliance sponsored 47 exhibitions, drew an attendance of 65,919 and received editorial space in 153 newspapers and magazines.

Brooklyn To Try Evening Opening

Beginning Oct. 7 the Brooklyn Museum will, as an experiment, remain open Tuesday evenings until 9:30 P.M. Museum hours on Tuesdays henceforth will be: 1 P.M. to 5 P.M., and 6:30 P.M. to 9:30 P.M. A special calendar of Tuesday evening events will later be announced.

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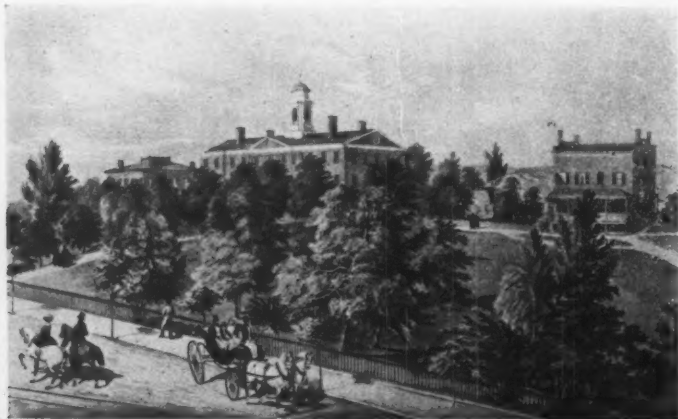
Our Colleges When the Ivy Was Young

A HEALTHY, reassuring aura of nostalgia is generated by the exhibition Harry Shaw Newman has assembled at his Old Print Shop in New York. The show, on view through the early part of October, wipes out a century, bringing before the visitor a parade of college campuses as they existed a hundred and more years ago. The class-room buildings and dormitories, many of which still stand, are set dramatically in the stream of time by fancy carriages and by the elegant dress of early 19th century collegians.

Typical is *Rutgers College, 1849*, reproduced below, a colored lithograph issued by the New York firm of Sarony & Major. A visual echo from a past era, it depicts a school that was chartered by George III in 1766 as Queen's College in honor of his royal consort, Charlotte. In 1825 the college's name was changed to honor Henry Rutgers.

A similar honor to a benefactor gave Vassar its name. A large, forceful print, *Vassar Female College*, depicts the spacious setting and the principal building of this Poughkeepsie institution, founded with funds provided by the Vassar fam-

Rutgers College, 1849



ily, for three generations prominent American brewers.

The original building of New York University in Washington Square is depicted in another exhibit. Dating from around 1850, it shows a corner of the fence-trimmed Square and the tower-topped structure in which Dr. John W. Draper perfected Daguerre's method of photography and in which Morse, inventor and painter, conducted his classes.

Another notable exhibit is *View of the University of Virginia, 1856*, taken from Lewis Mountain and showing the integrated, classically molded buildings designed by Thomas Jefferson, architect, lawyer, ex-President. Syracuse University, Princeton's Nassau Hall, Dartmouth, Amherst, Harvard, Madison University (Colgate), Notre Dame, Yale, Hamilton—the list goes on.

Serene, dignified and a little aloof, these 19th century campuses make up an exhibition that is not only of historical and artistic interest, but one that is also reassuring: there is about these exhibits a time-defying quality that helps anchor the spirit of war-wracked modern man.

New Prints Published

UNIVERSITY PRINTS, an organization which for more than 40 years has supplied low-priced reproductions of significant world art to colleges and collectors, has recently issued two new sets: *Iranian and Islamic Art* and *The National Gallery*. They comprise, respectively, 200 and 70 black and white reproductions bound in book-like containers. Quality of reproduction is excellent.

The Iranian set dramatically highlights the Moslem genius for design, whether in fine or applied art. Murals, sculptured reliefs, rugs, textiles, temples and craft objects are pictured in abundance, and in addition to their obvious usefulness to educators, college students and collectors, they could serve as admirable source material for all types of commercial designers. Dr. Richard Ettinghausen of the Research Seminar in Islamic Art at the University of Michigan and Eric Schroeder of Fogg Museum, Harvard, selected and edited the work.

The National Gallery prints trace the history of painting from early Italian examples through the Lowlands, France, Spain and England to early America by means of selections from the Gallery's collection.

Photo Winners Announced

The Museum of Modern Art, New York, has just announced the 66 amateur and professional photographers who captured the 100 \$25 purchase prizes offered in the museum's recent "Image of Freedom" competition. Of the 66 winners, two, Walt Sanders of New York City and Brett Weston of Santa Barbara, took four prizes each.

On the jury were three members of the museum staff: Alfred H. Barr, Jr., Monroe Wheeler and Beaumont Newhall; and five of the institution's committee on photography: David H. McAlpin, Ansel Adams, James Thrall Soby, A. Hyatt Mayor and Nancy Newhall.

Prints at N. Y. Library

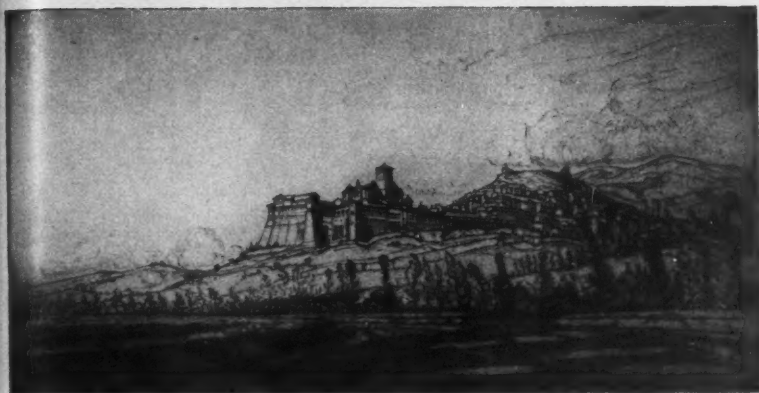
The New York Public Library is presenting, through October, three exhibitions of unusual interest to art appreciators: (1) a show of French 18th century book illustrations from the Spencer Collection; (2) a group of British 20th century prints, and (3) an exhibition of prints added last year to the Library's important collection.

To Show Whaling Prints

The Old Print Shop is following its show of old college prints with an extensive presentation of whaling prints. The firm's collection is one of the largest in the country, being surpassed only by those of the whaling museums at Nantucket and New Bedford.

Portraiture in Prints

The Brooklyn Museum's first print show of the season (Oct. 2 to Nov. 23) features 50 American, English, French, Italian and German printmakers in an exhibition of portrait prints.



View of Assisi: ERNEST D. ROTH

Roth Etching Distributed Among Colleges

ERNEST D. ROTH's solid, sunny *View of Assisi*, a recent etching from the needle of this noted printmaker, has been distributed to members of the American College Society of Print Collectors as that organization's 23rd presentation print. Roth has here outlined weighty masses of masonry with a line that, though supple and alive, gives convincing solidity to the famous Italian hill-top town. The same line creates feather-like clouds that float through a light-suffused sky.

Marques E. Reitzel, national chairman of the Society, in announcing the distribution, wrote that Roth "never seems to be spectacular or extravagant and his plates are brilliant in effect, true and faithful in design, and bring to the mind significance and meanings that in such work are usually wanting. His line is sure and facile, with a tech-

nical knowledge of the different expressions which the etching needle may give."

Born in Stuttgart, Germany, in 1879, Roth came to this country at the age of five. He began his training at the National Academy of Design under James P. Smillie, later continuing his studies in Spain, France and Italy. Roth's career has been marked by important prizes in both painting and print exhibitions and by inclusion in such public collections as the Library of Congress, Chicago Art Institute, the Boston and St. Louis museums, the Victoria and Albert Museum of London and the Uffizi Gallery in Florence, Italy. Queen Margherita of Italy is numbered among the collectors of his prints.

John Sloan, the Society announces, is now at work on the college collectors' next presentation print.

Portfolio of Kollwitz Lithographs Issued

KAETHE KOLLWITZ, evaluated by Francis Henry Taylor as "one of the most powerful and vivid artists at work at the present time," and described in the Modern Museum's *Art in Our Time* as "the greatest living woman graphic artist," is the subject of a handsome portfolio published (at \$6) by Henry Klee-mann and Curt Valentin. Titled *Ten Lithographs by Kaethe Kollwitz*, it includes, besides 10 excellent reproductions, a penetrating foreword by the critic Elizabeth McCausland.

Kollwitz's art, writes Miss McCausland, "is universal and timeless. It speaks for all human beings who ask of life only that simple good: the freedom to live, the right to survive." In making mankind's agony, mankind's cruel inhumanity her special province, "not only had her art to speak of tragic human suffering to all mankind in all ages; it had to speak immediately to those who suffer today, it had to become a powerful call to action. The dual function endows Kollwitz's art with an inner tension, like tensile strength of metal unseen but evident in the qualities of steel. Urgent sweep of line, powerful massing of blacks, visibly manifest stress and strain. Her pictures balance thrust against thrust, in a perilous equilibrium."

With her lithographic crayon, Kollwitz "slashes, hacks, hews, cuts through

superfluous detail, frees form from useless naturalism, pounces on that significant facet of black or white which tells the story in one stroke." In addition, "her use of gray is like an aria composed on one note: the modulations are minute, but exquisite."

Through the protest of Kollwitz's work shines a vast humanity. "Here," Miss McCausland concludes, "is art which lives, because it is life."

Chicago Shows How It's Done

An October print feature at the Art Institute of Chicago is a show, "Prints in the Making," which demonstrates how the creative artist develops his expression as work with the plate progresses. Assembled by Carl O. Schniewind, the Institute's print curator, the exhibition comprises 104 examples in black and white and in color. Two types of prints are included: creative prints, which are aesthetic expressions by the artist; and reproductive prints, in which an oil, watercolor or drawing is translated into black and white.

Sells 250 Lithographs

Color lithographs exhibited by Albert Carman during the summer at the Barbizon-Plaza Galleries met with lively response. More than 250 were sold during the run of the show.



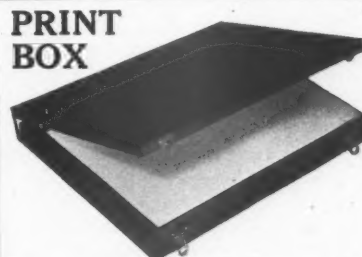
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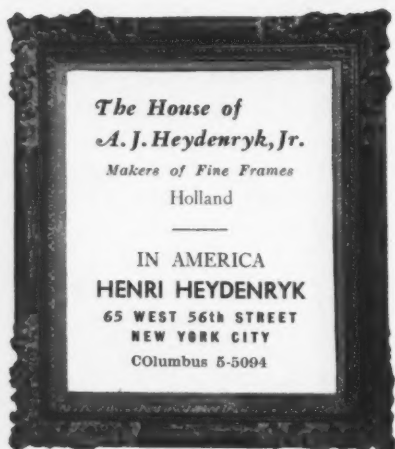
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Sunrise Bay: JONAS LIE

Paintings Featured in Early Season Auction

THREE SALES featuring furniture, decorations and tapestries launch the Parke-Bernet Galleries of New York into the 1941-42 auction season (see calendar below). In the fourth sale, scheduled for the evening of Oct. 16, the first large group of paintings will be offered collectors. Coming from the Mr. and Mrs. Hubert K. Dalton and the Mrs. Ethel G. Douglas collections, they include works by artists of the French, British and American schools.

Among the Americans are Jonas Lie, late president of the National Academy,

whose *Sunrise Bay*, represents him in the sale; Childe Hassam, represented by *Street Scene: Rain*, and Samuel F. B. Morse (first president of the Academy), Thomas Sully, Aston Knight, George Innes, Ralph Blakelock, Arthur F. Tait and Homer D. Martin.

Headlining the smaller British group are Sir Joshua Reynolds with a portrait of *John Barker*; Gainsborough, with an early *Landscape*, and Angelica Kauffman and John M. Masquerier with figure subjects. The French section is larger, with heavy emphasis on the 19th century. Here are found Corot, Daubigny, Diaz, Gerome, Vibert, Raffaelli and Ziem.

Auction Calendar

- Oct. 2, Thursday evening, Plaza Art Galleries; from J. Ruppert Schalk Collection: comprehensive collection of rare Currier & Ives lithographs—154 early American subjects. Now on exhibition.
- Oct. 2 & 4, Thursday & Saturday afternoons, Plaza Art Galleries; from a private estate: American & English furniture & furnishings. Now on exhibition.
- Oct. 3, Friday afternoon, Plaza Art Galleries; from the stock of the late Charles Z. Gerhard: collection of antique hooked rugs. Now on exhibition.
- Oct. 3, Friday afternoon, Parke-Bernet Galleries; from collections of John Walter Cross & others: period French & English furniture; tapestries, Oriental carpets; English glass & table china, decorative porcelains. Now on exhibition.
- Oct. 4, Saturday afternoon, Parke-Bernet Galleries; from Wallace Nutting Collection: fine early American furniture, decorations & hooked rugs. Now on view.
- Oct. 6, 7 & 8, Monday through Wednesday mornings, under Samuel T. Freeman direction, sale of furniture & furnishings of "Fairwold," country residence of the late Emily R. Cadwalader. Silver, tapestries, china, paintings, complete furniture sets. Exhibition Oct. 3 & 4; admission to grounds by card only.
- Oct. 9, 10 & 11, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; from several owners: American, English & French furniture, table china, glass, Oriental rugs, paintings by Rodin, Barye & Janet Scudder, garden furniture. On exhibition from Oct. 4.
- Oct. 10, Thursday evening, Parke-Bernet Galleries; from Dalton Douglas collections: paintings by French, British & Americans, including Corot, Ziem, Henner, Boudin, Daubigny, Reynolds, Gainsborough, Sully, Jonas Lie, Hassam, Knight, Blakelock & others. On exhibition from Oct. 11.
- Oct. 18, Saturday afternoon, Parke-Bernet Galleries; from several owners: English furniture, Georgian silver (including 2 important George III silver wine coolers), tapestries, rugs & decorations. On exhibition from Oct. 11.

Prints in Plaza Sale

In its first October auction sale, the Plaza Art Galleries in New York are bringing to the open market a large collection of Currier & Ives lithographs from the group owned by J. Ruppert Schalk, nephew of the late Col. Jacob Ruppert. Included are 154 early American subjects, among them an Adams Express Co. advertising lithograph and a view of Castle Garden from the Battery (1848). Sale date is Oct. 2, evening.

Two additional sales for the first week in October bring to bidders a large group of antique hooked rugs, from the stock of the late Charles Z. Gerhard (Oct. 3, afternoon), and selections of American and English furniture and furnishings removed from an estate at Croton-on-Hudson (Oct. 2 and 4).

"Fairwold" Under the Hammer

The Samuel T. Freeman Company of Philadelphia is, on Oct. 6, 7 and 8, conducting an important auction sale of the fine furniture and furnishings of "Fairwold," the huge country residence of the late Emily R. Cadwalader at Camp Hill, Montgomery County, Pennsylvania. Admission will be by cards procurable from Freeman's office, and pre-sale inspection of the properties is scheduled for Oct. 3 and 4.

BOOKS: REVIEWS & COMMENTS

Mumford Looks South

THE SOUTH IN ARCHITECTURE. By Lewis Mumford. New York: Harcourt, Brace & Co.; 147 pp.; \$2.

Reviewed by FRANK CASPERS

To Lewis Mumford architecture is not merely designing buildings. Rather "it is a matter of ordering, of harmonizing, of perfecting the entire structure of our civilization."

Consequently, when he set out to analyze the work of Thomas Jefferson and Henry Hobson Richardson, who make up the bulk of *The South in Architecture*, Mumford did much more: he forged these two Southern gentlemen's contributions into a link in history's chain; he anchored that chain in the patterned past, pulled it through the jumbled present, stretched it out over the unmarked surface of the future.

As viewed by Mumford, the historic progression of architecture is in large measure the tortuous working out of a dynamic balance between universal and regional characteristics. The latter, which deal with specific local needs, were the foundation of Richardson's architectural thinking, while the universal, "that which transcends the local, the limited, the partial," were Jefferson's primary interest.

Precise, urbane, legal minded Jefferson believed, like many of his 18th century contemporaries, that only classic architecture was truly universal. He was, furthermore, in exquisite personal attunement with the orderliness, the cool intellectuality of classic prototypes, and in addition revered them as symbols of ancient democracy. So tightly geared to this ideal were Jefferson's earliest designs—the Richmond State Capitol, for instance—that in them, considerations of the building's particular functions were completely snowed under by the dictates of classic style.

As he approached maturity, however, Jefferson incorporated regional needs more and more into his designs, approached a balance between use and style. This growth is reflected in his own mansion, Monticello, (pictured on all Jefferson nickels), and reached dramatic fruition in his superbly integrated plans for the University of Virginia. Here he limbered the stiff joints of classic style, made them fit and implement his concept of what university education should be: an almost domestic student-professor partnership in learning. This near-fusion of regional and universal characteristics Mumford evaluates as "one of the highpoints of architecture anywhere in the world in the 19th century."

Richardson, a Bunyan-proportioned emotionalist charged with exuberant energy, could no more work within the confining limits of classic style than could the robust, expanding 19th century America from which he sprang.

Like Jefferson, Richardson journeyed to France in the course of his study of architecture, but unlike the author of the political Declaration of Independence,

he remained an architectural independent.

When he returned to America, Richardson found the romanticists in revolt against the rigidities of the classic style. He joined them, but soon realizing the futility of trying to escape life by withdrawing into the past, he dropped from their ranks.

From churches and schools designed in terms of the romantic past, Richardson turned to life about him, thought increasingly in terms of function and was one of the first architects to house the commonplace occupations of his day (a purely regional, specific approach). Small town libraries, suburban railroad stations and office buildings rose from his drafting board fresh and logical in concept, peeled clean of the excessive decoration then so modish. He conceived his business buildings to meet the requirements of regional needs, but in so doing uncovered design principles that architects later refined and expanded into "modernism," which is universal.

He had, in other words, come close to a dynamic balance between these two factors, an achievement he repeated in his New England dwellings, in which he wed specific sites and uses to traditional form. These were, Mumford states, "the best examples of an entirely native architecture that America could show before 1900."

Richardson and Jefferson are the "past" in Mumford's chain. The architectural "present" began, by the author's reckoning, when Frank Lloyd Wright fused regional needs with universal style, bringing these two congruous yet seemingly incongruous elements together in a "masterly synthesis." This feat solved, at least in principle, the problem of modern form.

What then of the future?

After Wright's contribution, Mumford answers, all that remains is to "turn an individual achievement into a social rule."

"We must treat architecture," Mumford concludes, "not as the luxurious art of the rich and powerful, but as the fundamental expression of a democratic society . . . Architecture must become primarily a public service, and our architects must become public servants, imaginatively interpreting and embodying the needs of our democracy."

Columbia's Color-Light Book

Described as "a link between theory and experience, both in observation and representation," a new book, *Color and Light in Painting*, has been published by the Columbia University Press. Roland Rood is the author. "It is about painting," the announcement states, "but, more, the experience of vision."

Simon & Schuster Publish Disney Book

Simon & Schuster, New York publishers, issued on Sept. 30 *Walt Disney's Bambi*, a book based on Disney's forthcoming full length feature picture, *Bambi*, adapted from Felix Salten's classic of the same name.



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By FRANK CASPERS



Maurice Sterne as Photographed by Ansel Adams

Maurice Sterne to Reopen New York Classes

MAURICE STERNE, famous as painter, etcher and sculptor, is again turning his talents to teaching. His New York classes, which will begin work this month, are to be held in studios in the Squibb Building, situated at the center of the city's art district.

Unlike George Santayana, who defined teaching as "a delightful paternal art," Sterne holds that "art is not entirely paternal or delightful." It is, he elaborates, "an art and like all true art, is perceptive, intuitive—rather maternal characteristics. Still there is a certain delight even in teaching art—the delight in creation, in harvesting the fruit of ideas one has sown and tended with anxiety and devotion. Here is the creative effect upon the teacher, the thrill of finding expression in words, of perceptions which had only

been expressed in another language—the language of plastic form and color."

Like all teachers, Sterne has been asked questions which are almost universal in pattern, among them, "Can you make an artist out of me?" Sterne's answer: "Artists are born, not made. The teacher can only try to discover what material the student possesses and help him build something with it. He should not impose his own ideas on the student, but give direction to his uncharted creative potentialities." And: "Will instruction ruin my talent?" Sterne: "It depends upon the teacher." Most great talents of the past benefited from their study with contemporary teachers, he points out. "Though an artist is born, the mechanics of art are scientific, and things scientific must be taught to be learned."

Frederic Taubes Named Illinois Professor

NEWLY APPOINTED Carnegie visiting professor of art at the University of Illinois is Frederic Taubes, internationally known painter, teacher and expert on color technique. As always in his classes, Taubes will lay emphasis on craft mastery, teaching students the fundamentals of technique with a view to obtaining permanence and brilliance in their application of paint. The artist has made an intensive study of this branch of art. Early this year he published results of his investigation in his book, *The Technique of Oil Painting*, reviewed in the Feb. 1, 1941, DIGEST. Taubes is making his debut on the Illinois campus with an exhibition of 30 canvases, on view from Oct. 5 to Nov. 1 in the university's Architecture Building.

Born 41 years ago in Austria, Taubes

studied in Germany, Italy and France and, before his arrival in the U. S. in 1930, had had an eventful career that included, besides painting, work as an illustrator, poster artist, ski guide and artist-reporter. Taubes has exhibited in every part of America, is represented in many important collections and has taught art at the University of Hawaii and at Mills College.

N. Y. U. Art History Courses

New York University, through its Institute of Fine Arts, is again conducting a comprehensive series of lectures in all branches of art history. Given in the city's leading museums by the University's noted scholars, the lectures may be taken for credit, or may be attended by those who want information, not college credits.

Columbia Classes

DURING the winter session Columbia University's Department of Fine Arts and Archaeology is offering a series of classes scheduled for late afternoon and evening as part of its University Extension program. Classes are open to qualified students without examination.

Professors conducting these classes and their subjects are Everard M. Upjohn, "History of Art"; Dr. Grant C. Manson, "Introduction to Fine Arts"; Paul S. Wingert, "Primitive Art and Its Contributions to Modern Art"; Miss Jane Gaston, "Oriental Art"; Millard Meiss, "Florentine Paintings"; Harold G. Henderson, "History of Japanese Art"; and Dr. Henry R. Zimmer, "The Art of India."

Drawn to Magnetic New Orleans

New Orleans, one of the most fascinating of American cities, is more and more host to artists and art students. The New Orleans Art School, for instance, has attracted students from as far away as Maine, Minnesota and California and has, in addition, provided working space for such visiting celebrities as Eugene Berman, noted neo-romantic painter; Edward Weston, famous California photographer, and Eric Mendelson, architect, formerly with the Bauhaus in Germany.

The school, operated by the Arts and Crafts Club, begins work Oct. 1, offering classes in painting and drawing, composition, life and still life. During the school's second term lithography will be added to the school's curriculum.

Gaw Named Director

William Gaw, a painter in the front rank of Northern California artists, has been made acting director of the California School of Fine Arts, filling the post temporarily vacated by Lee Randolph, who is on sabbatical leave.

The school, Gaw reports, has more students this year than last, a circumstance that is "extraordinary under present conditions"—such as the draft, for instance. Design classes and others—mechanical drawing, among them—which will aid in defense work are particularly well attended.

Silz Adds Life Class

Arthur Silz, who for several years has conducted an informal painting group in his New York studio, has announced a new life painting class to be conducted weekday evenings. The group will be limited in size and all instruction is strictly on an individual basis. Other day and evening classes offer beginning and advanced instruction in oil, watercolor and drawing. Besides studio work from life, students, when weather permits, paint and draw the extremely varied material in and around New York City.

Lederer Joins School Staff

Wolfgang Lederer has joined the faculty of the California College of Arts and Crafts, San Francisco, where he will teach advanced design and advertising art.



ISAAC SOYER

Off to Buffalo

TWO PROMINENT exhibiting artists—Ralston Crawford and Isaac Soyer—have been appointed by Director Philip Elliott to the staff of the art school of the Buffalo Fine Arts Academy. Exponents of completely dissimilar styles, they will bring to the school's students diversity of aesthetic approach and technique. In addition, they add mo-

mentum to the trend that sees, year after year, more practicing, exhibiting artists entering the field of teaching—a trend that cannot help but strengthen the fabric of art education with tough fibers of professional experience.

Isaac Soyer, one of the three Soyer brothers whose brushes have dipped deeply into the pigment of Manhattan life, breaks with the family pattern when he journeys this fall to Buffalo.

Younger than his brothers Moses and Raphael, Isaac Soyer began his studies at Cooper Union, and in 1928 went abroad for a year of work in Paris and Madrid. Since his return he has painted New York life, many records of which have entered prominent museum collections. His *Employment Agency*, reproduced in the March 15, 1941, *DIGEST*, was the second of his works to be purchased by the Whitney Museum.

Ralston Crawford, who has gained a national reputation painting significant sections of American landscape, works in a vein termed by him, "New Realism," (see page 11).

Born in Canada, Crawford spent his early days in Buffalo, worked a year as a sailor and then entered Otis Art Institute in Los Angeles, following that training with studies at the Pennsylvania Academy and the Barnes Foundation in Merion, Pennsylvania. After further study in Europe, Crawford began entering important museum group shows. His most recent teaching experience was as a member of the Cincinnati Art Academy's staff.

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Sculpture at the Institute is under the direction of Gaetano Cecere, assisted by a committee, members of which give additional criticism, composed of Edward McCartan, Paul Manship, Alfred Geiffert, Jr., Joseph H. Freedlander and William Van Alen. Head of the mural department is Edward Laning, and of the architecture section, Otto Teegen.

Cagle Opens Fall Classes

Charles Cagle, back in New York after a summer of teaching in Vermont, has taken new and larger quarters where, beginning this month, he is organizing his winter painting group. Students, who work independently and are not organized into a class, work on Mondays through Fridays in portrait, figure and still life painting. "Special emphasis," Cagle states, "is placed on color and its function in architectural form and design."

A new feature this year is Cagle's Saturday classes in life painting, designed for professional and commercial artists who wish to paint from the model. In addition, there will be two evening sketch classes from life each week at which instruction will be optional.

Morgan Joins School Faculty

Wallace Morgan, famous illustrator, has joined the faculty of the American School of Design in New York as instructor of illustration. In conjunction with the opening of his classes, the school is presenting a large exhibition of Morgan's drawings.

The school's evening advertising classes, this year enjoying their largest enrollment yet, are under the direction of Michael Zonfrillo, formerly art director for large advertising agencies. The School reports that all graduates of its 1940 41 advertising art classes were placed in agency positions.

Soler School Reopens

Urbi Soler, German-trained Spanish sculptor, is again active in New York as a teacher. His school, located in a spacious studio, is conducted very informally, students receiving individual instruction and using the school's facilities whenever they wish. Work includes clay modeling, stone cutting, wood carving, life drawing and casting.

Noted in the South for his monumental *Christ the King* (40 feet high) which stands on a prominence outside El Paso, Texas, Soler has executed commissions throughout South America and has conducted his own school in many European capitals.

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Proctor Appointments

RICHARD DAVIS, well known New York sculptor, has been appointed to the teaching staff of the newly founded Munson-Williams-Proctor Art School in Utica, N. Y. The school, which offers courses in painting, drawing, design, sculpture and the graphic arts, is under the direction of William Palmer.

Davis, a member of the National Sculpture Society and the Sculptors Guild, studied under Bourdelle, De Creeft, Ben-Shmuel and John Flanagan. He has exhibited widely in important museum and world's fair shows and is perhaps best known for his powerful *Bison*, reproduced in the Feb. 1, 1939 DIGEST.

A second appointment to Proctor's staff takes Oscar Weissbuch to Utica, where he will teach wood engraving, wood cuts, etching, silk screen process, aquatint and lithography.

A native New Yorker, Weissbuch studied at Yale, the Beaux Arts Institute and the Art Students League, serving later as director of the Easel and Graphics Divisions of the WPA and as art consultant to the Reading Materials Program of the Board of Education. Weissbuch's prints have been seen in important exhibitions and twice (in 1937 and 1938) his work was included in *Fine Prints of the Year*.

Charlot Goes to Georgia

Jean Charlot, French-born American citizen usually associated with the modern Mexican school, is now artist-in-residence at the University of Georgia at Athens, Georgia. He will give students informal art instruction and, as he has expressed eagerness to "do a fresco or two," he will decorate some of the university's new walls.

Besides painting and working as a printmaker, Charlot has lectured extensively and has written several art books, including his *Art From the Mayas to Disney*. He also holds a patent on a process of color lithography and is represented in the permanent collections of important American and European museums. At Georgia he will work under Lamar Dodd, art department head.

Greason, Resident Artist

Donald C. Greason, who began a year and a half ago a pictorial record of American school athletics at Harvard, has been appointed artist-in-residence at Deerfield Academy, Deerfield, Mass.

Greason will not conduct formal classes but will maintain a studio in the school and through painting, etching and drawing school activities "instruct the student body in the philosophy and practice of art as a normal part of everyday life." The emphasis, Mr. Greason explains, will be on "the *why* rather than on the *how*, and on the correlation of all the arts."

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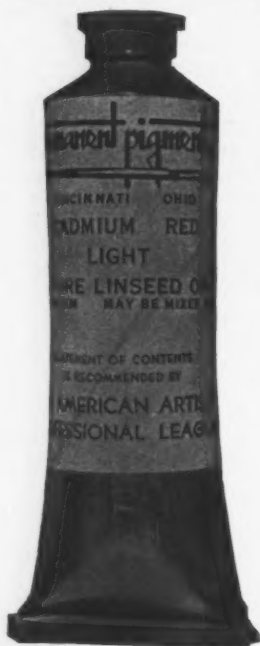
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NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York

TECHNICAL ADVISER : HAROLD C. PARKS
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EDITOR: Wilford S. Conrow

A national organization of Americans working impersonally for contemporary American art and artists with common sense and fair play.

Attention, Members!

In certain spots there are direct and malicious attempts to sabotage American Art Week. Please be advised American Art Week goes on November 1 to 7, as for the past nine years, and as always, is the outstanding event for the professional artist. Please do not let it be confused in any way with the W.P.A. Art Project, with which it has no connection.

Colors Guarantee

The League believes that manufacturers who have co-operated in the matter of dependable and lasting colors for artists, and who have imprinted this surety on their labels and helped to carry on a campaign of education, are deserving of special mention. Many have for years been carrying this warranty on their labels, others have carried it in their advertising and later in posters prominently displayed in all of their stores. It is the intention of the League to reprint samples of these various examples, and intended such publication in this current issue. However, all of the pieces have failed to arrive and the League did not wish any manufacturer to be harmed by reason of omission. It is hoped this will be printed in a later issue. In the meantime, again we tell you you may buy paint with assurance that your work will be lasting and brilliant. It is the better part of caution to note the labels on the tubes, or the printed guarantee of the manufacturers covering their compliance.

Grand Work

From Paul B. Williamson, our State Chairman for California, comes an interesting report and a capital suggestion which should interest other states. They have issued the following announcement: "It is of keen interest to learn that the Oakland Advertising Club will recognize American Art Week in a grand manner. The Club is contacting all commercial artists in northern California and is having a contest for the best types of work at an exhibition to be held November 3-4. Cash awards. For judges they will use five persons selected from the outstanding art leaders in the largest agencies."

November 4 a massive luncheon will be held with a live program.

November 4, in the evening, an Ad-mask ball will be held with all invited to wear costumes which will advertise products.

The above will prove to be a sensation in northern California.

In all the publicity American Art Week will be stressed.

Invitations were received for the

opening of the new State headquarters of the American Artists Professional League for the California Chapter in the Claremont Hotel, Berkeley, California, where they held a preview of selected contemporary art and a program. This was held on the 26th of September.

They are a very live chapter and California art should benefit splendidly from their up and coming way.

Visitor From Oregon

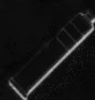
The League Board was honored by the presence of Mrs. F. R. Hunter, American Art Week Director for Oregon, who sat in at our meeting on the 24th and who therefore had a close-up of the problems which come before it. She was able to give some constructive suggestions and she made an interesting report of the Oregon Chapter's activities. She reported a successful and entertaining garden party which they gave to defray their local expenses of Art Week. Mrs. Hunter's presence further convinced the Board of the great advantage of a meeting of the various state chairmen and directors at some central point, which may come about this coming year.

Restrictions Hit Artists

The artists of the country face a serious situation by reason of the restrictions which have been clamped on materials which enter into the manufacture of artists' colors and other materials. Already the League has had numerous communications which indicate the artists are becoming considerably alarmed. This is to advise them that the League has been fully alive to

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this crisis and has already sent the following letter to the Supply Priorities & Allocation Board in Washington:

"So much apprehension exists among the artists of the country regarding the uncertainty of their future supply of paints and materials because of the priorities which are already in effect and which will undoubtedly of necessity be extended, that we are desirous of bringing their needs directly to your attention.

"As you understand, their whole work and livelihood depends upon their being able to get the necessary materials. We can assure you the artists wish to be wholly co-operative and are willing to make necessary sacrifices to this end.

"We are suggesting a simple, but greatly reduced list of colors indispensable in the make-up of their working palette. The requirements of needed pigments for this line will be quite negligible in your general conservation program.

"We will append this suggested list below, and desire to assure you of every co-operation in working out a reasonable solution in this very vital national crisis.

Very sincerely,
F. BALLARD WILLIAMS,
National Chairman
ALBERT T. REID,
Natl. Vice-Chairman
TABER SEARS, Treasurer."

The following list of indispensable colors were attached: Zinc white or Titanium white, Cadmium yellow light, Cadmium yellow medium, Cadmium red, Ultramarine blue, Cobalt blue, Manganese blue, Viridium, Alizarin, 4 Earth colors.

Already there is much evidence of certain dealers and manufacturers taking advantage of these restrictions and profiteering outlandishly. In some places canvases, for no reason, have doubled in price, and brushes are on the way up, and in some cases out. The Government is manifesting an interest in these concerns which are trying to corner certain things, particularly in the chemical lines, with the idea of ensuing profits, so there may be some interesting actions and prosecutions which are already threatened under our ample laws covering such practices.

Indiana

Word from Indiana indicates that the League's chapter there is very active, and there is splendid co-operation among its workers. Mrs. Walter S. Grow, State Chairman, has arranged for students to do art week posters and is showing herself to be an excellent organizer.

Steps Toward Good Art (5)

The works of really good artists are consistent throughout and in them feeling and knowledge are coherent.

Elementa of Visual Art

The essentials of visual art are these three: 1) *Values*; 2) *Color*; and 3) *Form* and their order of visual importance is as stated—Values are most important and Form is the least stable of the three.

Values are elements that objects represented in a work of visual art effects of being nearby or far off. In two-di-

mensional art, Values give the illusion of the third dimension, and are produced by variations in the degree of visibility of lines, tones and colors. Those parts of lines, tones and color that are seen more vividly than others are called *Accents*. Therefore Accents are a component part of Values, as are also Rhythms. *Rhythm* may be defined as accented lines, tones and colors which pass through pleasingly logical progression from strong to weak visual attractions. (Some American landscape painters speak of Accent as *Punctuation*.)

Color rightly applied to lines or tones enhances their emotional interest; but if used wrongly, color can have a deadening effect on the emotional appeal of a work of art. When light is reflected back to the observer, under conditions of normal atmospheric humidity, warm and saturated colors appear to advance toward him, and cool and neutralized colors to recede away; but these phenomena are reversed when the source of light is within the angle of vision. And in the dry atmosphere of a desert, under conditions of reflected light, earth colors (O-System of Dr. Martin Fischer) give reality to the foreground in a painting, while the more saturated cadmiums (Dr. Fischer's S-System) produce the illusion of whatever is at a distance.

Form gives coherence to Values and Color. *Pattern*, which is essentially an element of decorative art, is a two-dimensional expression of Form. When Form is three-dimensional, or when represented on a two-dimensional area suggests by Values three dimensions, it assumes effects of plastic solidity. *Geometry* and *conic sections* are to Form what a skeleton is to the body of man.

Demonstration of the Relative Importance of Values, Color and Form.

Light from out-doors is admitted through a pin-hole into a room lined with dull black. A large sheet of white paper is held perpendicularly with the view outside focussed sharply upon it. We have a complete picture, upside-down of course, Values, Color and Form. As the paper is moved slowly further away from the aperture, the picture becomes out of focus. Form, being destroyed first, proves to have less inherent strength than Color or Values. As the paper is drawn still further back, the colors fade towards grayness. When all sense of Color has disappeared, we still see formless, colorless grays that in the original picture had been telegraph poles, walls, buildings, trees, fields, hills, and sky; and these grays continue to give the same illusion of being relatively nearby or far-off as when partially or fully defined by Color and Form. Values persist when all else in visual art has been lost. Values, therefore, are the strongest and most vital of the *elementa* of Visual Art.

(To be Continued)

—WILFORD S. CONROW

Chicago Watercolor Sales

The Art Institute of Chicago reports 25 sales from its 20th international watercolor annual. Of the 25, six were made by Mexican artists, 17 by U. S. exhibitors (two of them by Andrew Wyeth).

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Municipal Art History & Art To Oct. 26: *City Planning & Elements of Design*.

ANDOVER, MASS.
Addison Gallery To Nov. 9: *European Artists Teaching in America*.

AUBURN, N. Y.
Cayuga Museum Oct.: 4th Annual of the Finger Lakes Region.

BALTIMORE, MD.
Museum of Art Oct. 10: *Georgian England*.

Walters Art Gallery To Oct. 15: *Photographs, late Joseph C. Christ-hill*.

BENNINGTON, VT.
Historical Museum To Oct. 20: *Channing Hare; Portraits*.

BINGHAMTON, N. Y.
Museum of Fine Arts Oct.: *Paintings by Founders of Grand Central Galleries*.

BOSTON, MASS.
Doll & Richards Oct.: *Contemporary Art*.

Institute of Modern Art Oct. 7 to Nov. 10: *Eugene Berman Retrospective*.

Vose Galleries To Oct. 18: *Oils, Federico Cantu, Max Jimenez & Ponce de Leon*.

BROOKLYN, N. Y.
Brooklyn Museum Oct.: *Portraiture in Modern Prints*.

BUFFALO, N. Y.
Albright Art Gallery Oct.: *Photo Retrospective, Wilbur H. Porter-field*.

CANTON, OHIO
Art Institute To Oct. 19: *Paintings, E. L. Novotny*.

CHICAGO, ILL.
Art Institute To Dec. 30: *Various Phases of the Han Dynasty*.

Chicago Galleries Ass'n. To Oct. 25: *Carl Hoernum, Oils, Frank I. Johnson, Portraits, Marques E. Reitzel Retrospective*.

Mandell Bros. Oct.: *South Side Art Association*.

CINCINNATI, OHIO
Art Museum To Nov. 2: *Prints of XV-XVIII Centuries from Herbert Green French Collection*.

CLEARWATER, FLA.
Water Museum Oct.: *Florida Gulf Coast Group*.

CLEVELAND, OHIO
Museum of Art To Nov. 2: *Work of Fine Arts Division of Cleveland Public Schools, Oct. 8 to Nov. 9: Public Housing in the United States*.

COLUMBUS, OHIO
Gallery of Fine Arts To Nov. 4: *18th Century French Masters*.

CONCORD, N. H.
State Library To Nov. 1: *New Hampshire Decade of Design*.

DAVENPORT, IOWA
Municipal Art Gallery Oct. 8 to 28: *Oils, Norman Rockwell*.

DAYTON, OHIO
Art Institute Oct.: *Richard Rych-tarik, Drawings*.

DENVER, COLORADO
Art Museum To Oct. 15: *Drawings, Henry Rasmussen; Prints, Lois & Harold Keeler*.

DETROIT, MICH.
Institute of Art To Oct. 26: *Retrospective, Walt Disney Medium, To Nov. 30: "Rich in Little Store" objects of art for the new collector, \$10 to \$100*.

ELMIRA, N. Y.
Arnot Art Gallery Oct.: *Water Colors, Sheets, Sample, Wyeth, Keller*.

FORT WORTH, TEX.
Public Library Oct.: *Contemporary Drawing, To Oct. 15: California Watercolor Show*.

HAGERSTOWN, MARYLAND
Museum of Fine Arts To Oct. 31: *10th Anniversary Exhibition*.

HOUSTON, TEXAS
Meinhard-Taylor Galleries Oct. 13 to 25: *Landscapes, Peter Winkthrop Sheffers*.

Museum of Fine Arts To Oct. 28: *16th Annual, Photography Salon, Prints by Ira Moskovitch*.

INDIANAPOLIS, IND.
Herron Art Institute Oct.: *Pictorial Photographic Salon*.

IOWA CITY, IOWA
Fine Arts Bldg. University of Iowa To Nov. 6: *Contemporary Prints; Student Work*.

KANSAS CITY, MO.
Nelson Gallery Oct.: *Paintings & Drawings, Fletcher Martin*.

LAWRENCE, KANSAS
Thayer Museum Oct.: *Paintings, Vance Kirkland*.

LOS ANGELES, CALIF.
Museum of Art Oct.: *Phil Paradise,*

Paintings; "Now We Plan".

Municipal Art Commission Oct.: *Women Painters of the West*.

Vigevano Galleries To Oct. 12: *Small Paintings of Great Masters*.

LOUISVILLE, KY.
Speed Memorial Museum Oct.: *Satter-chite collection of 18th & 19th century fans, Kahnweiler collection of Oriental art*.

LOS ANGELES, CALIF.
Stendahl Art Galleries To Oct. 18: *"They Taught Themselves"*.

MEMPHIS, TENN.
Brooks Memorial Oct.: *Work members of Lotus Club; African Negro Art*.

MILWAUKEE, WISC.
Art Institute Oct.: *Oriental Art Before 1800; Modern paintings*.

MINNEAPOLIS, MINN.
Institute of Arts Oct.: *Richard Haines, Paintings; American Indian Blankets of Southwest*.

University Gallery To Oct. 24: *19th Annual of Advertising Art*.

MONTGOMERY, ALA.
Museum of Fine Arts Oct.: *Old Chintzes*.

MONTCLAIR, N. J.
Art Museum To Oct. 26: *20th Century Sculpture, Floerke Paintings, Prints by British Artists in Service*.

MUSKEGON, MICH.
Hackley Art Gallery Oct.: *Walt Disney Originals*.

NEWARK, N. J.
Newark Museum Oct.: *"Three Southern Neighbors"; Paintings & Sculpture, contemporary artists*.

NEW HAVEN, CONN.
Yale Univ. Art Gallery To Nov. 2: *Birds in Textile Design*.

NEW ORLEANS, LA.
Arts & Crafts Club Gallery Oct.: *Members Exhibition*.

Delgado Museum of Art To Oct. 30: *Louisiana State Annual*.

A. C. A. Gallery (26W8) Oct.: *"Five Women Painters"; "Home" by Nathaniel Kaz*.

Academy of Allied Arts (349W86) To Oct. 26: *11th Annual Autumn Exhibition*.

H. V. Allison & Co. (32E57) To Oct. 11: *Fine Prints, Oct. 14 to Nov. 16: Etchings & Drawings by Jongkind*.

American-British Art Center (44W 56) To Oct. 10: *Watercolors & Drawings, Members of the A.B.A.C.*

Architectural League (115E40) Oct. 6 to 17: *Annual Exhibition, Summer Sketches, Members of League*.

Argent Galleries (42W57) Oct. 11: *Paintings by the Nat'l Ass'n of Women Artists; To Oct. 11: Pencil Portraits, Mary E. Hutchinson; Paintings of the Buskashin Shirt, Merrill F. Hanville*.

Artists Gallery (113W13) To Oct. 6: *Group Show "New York Artists where are you from?"*, Oct. 7 to Oct. 20: *Paintings, Stan*.

Associated American Artists (711 Fifth) To Oct. 3: *Paintings, Richard Munnell; Oct. 7 to Oct. 25: 11th Annual, Paintings, Sculpture*.

Babcock Galleries (38E57) Oct. 6 to 18: *Paintings & Drawings, Anthony Sisti*.

Barbizon-Plaza Galleries (101W58) To Oct. 20: *Group of Six*.

Barzansky Galleries (860 Madison) Oct. 7 to 18: *Watercolors, Paul Winteler*.

Bignou Gallery (32E57) Oct. 10 to 25: *Paintings, J. Ades*.

Bland Gallery (45E57) Oct.: *Early American Prints & Paintings*.

Bonestell Gallery (106E57) To Oct. 25: *Mexican Prints & Drawings*.

Buchholz Gallery (32E57) To Oct. 11: *Drawings, Lithographs & Sculpture, Kaethe Kollwitz. To Oct. 25: Karl Zerbe, Paintings*.

Carstairs Gallery (11E57) To Oct. 18: *Modern French Paintings*.

Clay Club Gallery (4W8) To Nov. 1: *Sculpture, Leo Amino*.

Columbia University Avery Library, B'way at 115) To Oct. 24: *Architecture from Ancient Rome to 19th century*.

Contemporary Arts (38W57) To Oct. 25: *Paintings, Ruth Chaney*.

Decorators Club (745 Fifth) To Oct. 10: *Membership Show*.

Douthitt Gallery (9E57) To Nov. 1: *Paintings of Bali, Locatelli*.

Downtown Gallery (43E51) To Oct. 11: *American Folk Sculpture*.

Durand-Ruel (12E57) To Oct. 13: *19th Century French Paintings*.

OAKLAND, CALIF.
Oakland Art Gallery To Nov. 2: *1941 Annual of Watercolors, Pastels, Drawings & Prints*.

OSHKOSH, WISC.
Public Museum Oct.: *Paintings, Alice Thevin*.

PHILADELPHIA, PA.
Art Alliance To Oct. 30: *Oils, Maurice Molarsky*.

Plastic Club Oct. 8 to 22: *Show of Summer Work*.

The Print Club To Oct. 18: *Lithographs by Students of Benton Spruance*.

PITTSFIELD, MASS.
Berkshire Museum Oct.: *Paintings, Frederick Thompson*.

PORTLAND, ORE.
Art Museum Oct. 15 to Nov.: *Mary Andrews Ladd Memorial*.

RICHMOND, VA.
Museum of Fine Arts To Dec. 7: *"Appreciation of Art"*.

ROCHESTER, N. Y.
Memorial Art Gallery Oct.: *Group from Corcoran Biennial, Fifteen American Sculptors*.

ROCKFORD, ILL.
Art Association To Nov. 2: *Paintings, John Sloan, 1st Annual Rockford & Vicinity Young Artists' Exhibition*.

SACRAMENTO, CALIF.
State Library Oct.: *French Etchings & Drypoints*.

ST. LOUIS, MO.
City Art Museum Oct.: *Members work, St. Louis Chapter, American Institute of Architects*.

ST. PAUL, MINN.
St. Paul Gallery & School of Art To Oct. 19: *Watercolors, Western & Mid-Western painters*.

SAN ANTONIO, TEXAS
Witte Memorial Museum To Oct. 18: *Paintings, Hari Kidd*.

SAN DIEGO, CALIF.
Fine Arts Gallery Oct.: *Paintings,*

Charles A. Aiken.

SAN FRANCISCO, CALIF.
Palace of Legion of Honor Oct. 2: *Watercolors, Edward Johanson & Richard Altman; Paintings, Maxwell J. Tolegan; To Oct. 22: Work by Daniel Rhodes*.

Paul Elder & Co. To Oct. 25: *Watercolors, Wolfgang Lederer*.

SARATOGA SPRINGS, N. Y.
Skidmore College To Oct. 24: *"The Plan of a Painting"*.

SAVANNAH, GA.
Telfair Academy of Art To Oct. 20: *13th Annual, Assoc. of Georgia Artists*.

SCRANTON, PA.
Everhart Museum Oct.: *"Self Portraiture thru the Ages"*.

SEATTLE, WASH.
Art Museum To Nov. 2: *27th Annual, Northwest Artists; Women Painters of Washington*.

STATEN ISLAND, N. Y.
Institute of Arts Oct.: *Agnes C. Nash, Interchange of Art*.

TOLEDO, OHIO
Museum of Art Oct. 5 to 26: *100 American Watercolors, Purchased by Government for use in Hospitals*.

WASHINGTON, D. C.
Corcoran Gallery To Oct. 12: *Watercolors, Karl Obersteuffer, To Oct. 26: Prints by American artists*.

WILLIAMSTOWN, MASS.
Lawrence Art Museum Oct.: *Paintings, Louis Tavelli*.

WILMINGTON, DEL.
Delaware Art Center To Oct. 18: *Delaware Craftsmen*.

WILMINGTON, N. C.
Museum of Art To Oct. 13: *Paintings of the Indian Country*.

YOUNGSTOWN, OHIO
Butler Art Institute To Oct. 28: *Work by Zoltan Sepesky, Work of Mildred Young Olmes and Hugh Olmes*.

EXHIBITIONS IN NEW YORK CITY

8th St. Gallery (33W8) To Oct. 19: *Landscapes, Ernest L. Sumner*.

Farrall Galleries (83E57) To Oct. 15: *Murals in Sculpture; To Oct. 19: Early American Paintings; Watercolors, De Hirsch Margules*.

460 Park Avenue Gallery To Oct. 11: *Charles Culver, Paintings*.

French Art Galleries (51E57) Oct.: *Modern French Paintings*.

Galerie St. Etienne (46W57) Oct.: *Modern European Art*.

Gallery of Modern Art (18E57) Oct.: *American & French Paintings*.

Grand Central Art Galleries (15 Vanderbilt) To Oct. 18: *Latin American Prints; Oct. 7-25: Contemporary American Art*.

Harlow, Keppel & Co. (670 Fifth) To Oct. 11: *Paintings & Etchings, Edward S. Herritt*.

Holland House (10 Rockefeller Pl.) Oct.: *Netherlands and the Sea*.

Kennedy & Co. (785 Fifth) Oct.: *Contemporary American Prints*.

Kleemann Galleries (38E57) Oct. 6-25: *Louis M. Eisenstein, Knodler & Co. (14E57) To Oct. 18: Oils, Eric Isenburger*.

Theodore A. Kohn (680 Fifth) To Oct. 10: *Peter Helck*.

Kraushaar Galleries (730 Fifth) To Oct. 25: *Recent paintings, American Artists*.

John Levy Galleries (11E57) To Oct. 25: *"The Story Telling Picture"*.

Macbeth Galleries (11E57) Oct. 7-27: *New Watercolors, Andreu Wyeth*.

Pierre Matisse (51E57) Oct.: *Modern French Painters*.

Guy E. Mayer (51E57) Oct. 13-25: *Prints & Watercolors, Frank Benson*.

Midtown Galleries (605 Madison) To Oct. 15: *Group Show*.

Milch Galleries (108W57) To Oct. 15: *Paintings by American Artists*.

Montross Gallery (785 Fifth) To Oct. 4: *A. Mark Dotz, Paintings*.

Morton Galleries (130W57) To Oct. 25: *Annual Watercolor Show; Paintings, Frank Brown*.

Museum of Modern Art (11W53) Oct.: *Organic Design in Home Furnishings, Oct. 7-31: George Grosz*.

Newhouse Galleries (15E57) Oct. 9-25: *Paintings of Thailand, Edu. Daly Brown*.

Newman Gallery (66W55) To Oct. 11: *Group Show of American & European Artists*.

N. Y. Historical Society (170 Central Pk. W.) To Nov. 30: *"American Scenes & Events Printed on Textiles"*.

Nierenhoff Gallery (18E57) To Oct. 11: *Sculptures & Drawings by Nevelson*.

Number 10 Gallery (19E56) To Oct. 13: *Watercolor Interiors, Elaine Drake*.

Old Print Shop (150 Lexington) Oct.: *Whaling Prints*.

James St. L. O'Toole (24E64) Oct. 14-31: *Animal Sculpture, Thomas Freilingshuysen*.

Passedoff Gallery (121E57) To Oct. 10: *Group Show*.

Peris Gallery (32E58) To Oct. 21: *Paintings & Gouaches, Frederick Hauke*.

Public Library (Fifth at 42) Oct.: *British 20th Century Print Makers, Mikhail Yuryevich Lermontov centennial (1814-1841)*.

Puma Gallery (59W56) Oct.: *New Drawings & Watercolors, Puma*.

Rehn Gallery (683 Fifth) To Oct. 15: *Contemporary Americans*.

Riverside Museum (310 Riverside Dr.) Oct. 5 to Nov. 2: *Chicago Society of Artists, Paintings, Prints, Sculpture; Pre-Columbian Art of Peru in Watercolors, Dr. Constantino Malinovsky*.

Robert-Lee Gallery (32W57) Oct.: *Japanese Woodblock Prints, 18th & 19th Century*.

Schaeffer Galleries (61E57) Oct.: *Old Masters*.

Schneider-Gabriel Galleries (71E57) Oct. 13 to Nov. 1: *Early American Folk Art*.

Schoenemann Gallery (605 Madison) To Oct. 15: *Dutch Paintings, 16 & 17th Centuries*.

Jacques Seligmann & Co. (5E57) Oct.: *Renaissance Paintings & Works of Art*.

E. & A. Silberman (32E57) Oct.: *Old & Modern Masters*.

Stern Galleries (9E57) To Oct. 10: *Paintings, David Leneman*.

Vendome Gallery (23W56) To Oct. 14: *Oils, John H. Frazer*.

Wakefield Bookshop (64E55) To Oct. 14: *Group Show "Love is Art"*.

Whitney Museum (10W8) To Oct. 29: *Work by Pupils of "Children's Art Classes"*.

Wildenstein & Co. (19E64) To Oct. 25: *Gouaches & Terra Cottas, Ossip Zadkine*.

Yamanaka & Co. (680 Fifth) To Oct. 15: *Japanese INRO (Medicine cases) & NETSUKE (pendant jobs)*.

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